INCREDIBLE STRING BAND SUCCESS IN '68 ❧ GOAT TAKE THEIR MEDICINE

SHINDIG!

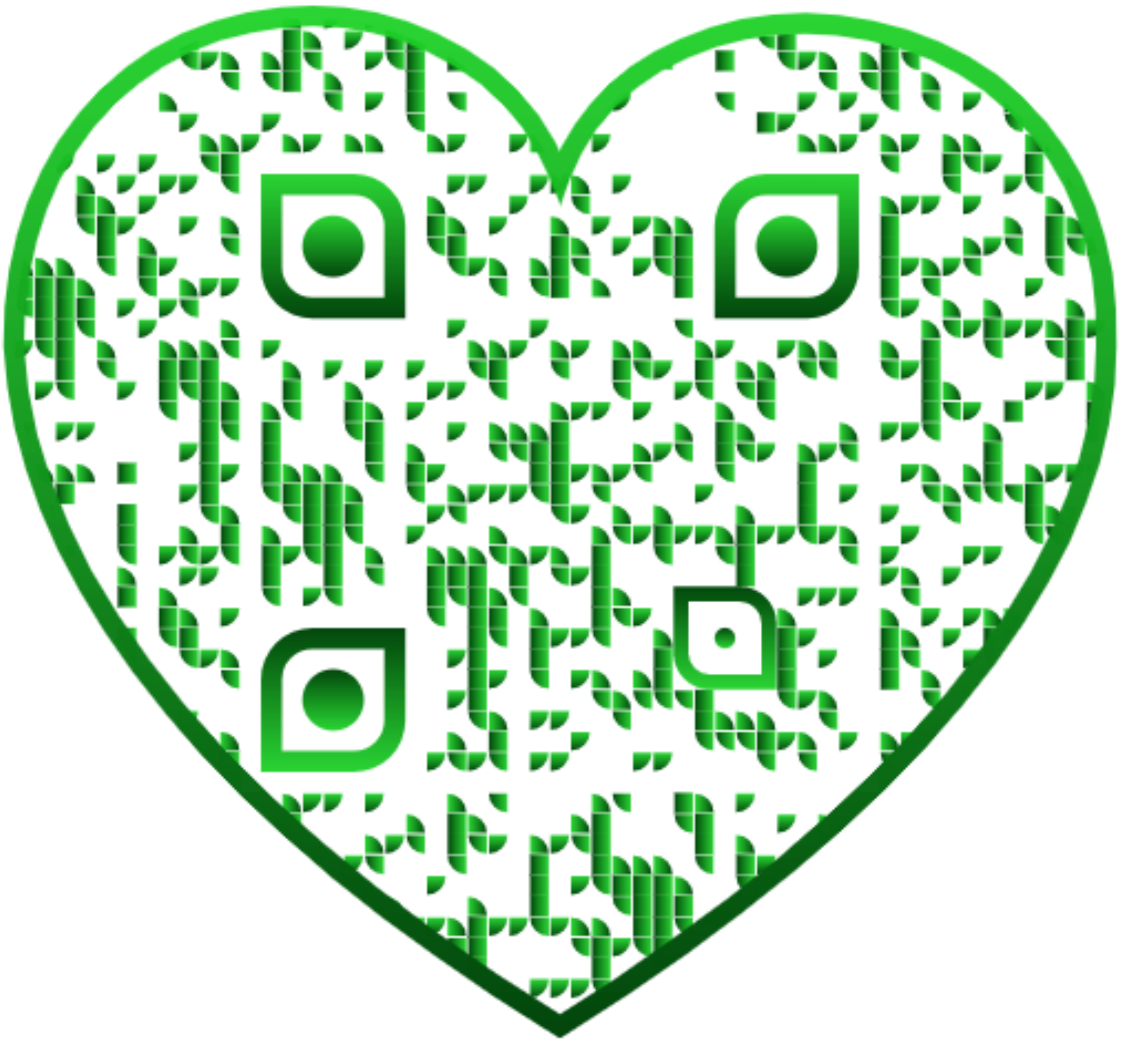
"I THOUGHT IT WOULD BE NICE IF JEFF AND I COULD GET TOGETHER AND DO A SORT OF LENNON-MCCARTNEY"

THE DEATH OF THE MOVE AND THE BIRTH OF ELO

WIN! THE CORAL VINYL/ T-SHIRT BUNDLE

'80S MOD PURISM • CHRIS STAMEY • TONY VISCONTI
MATT BERRY • ALLAH-LAS • BRINSLEY SCHWARZ
RODRIGUEZ • THE PRISONERS • CANTERBURY LABEL

ISSUE 144 • £6.49
9 771754 361075 44



qobuz

REDISCOVER MUSIC

Music streaming, downloads, and beyond.
The most authentic sound quality.
First-class original editorial.
A committed community of music lovers.

QOBUZ.COM

JOIN FREE FOR 30 DAYS

Hi-Res AUDIO

Download on the App Store

GET IT ON Google Play

SHINDIG!

contents

ISSUE 144, OCTOBER 2023

Features

Brinsley Schwarz 32
And the humble beginnings of the Famepushers agency

Goat 40
How the Swedish tribal psych collective infiltrated the mainstream

'80s Mod Purism 44
The new breed: sharply tailored suits and R&B. Memories 40 years on

Chris Stamey 50
The US powerpop stalwart celebrates 50 years in music

Incredible String Band 56
Critical acclaim and unlikely commercial success in 1968

The Move / ELO 62
This band ain't big enough for Jeff Lynne and Roy Wood! The Move churn out hits to launch ELO before promptly splitting in two

Regulars

Thoughts & Words 6
Your letters, tweets and emails

Shindiggin' 8
What's hot on the *Shindig!* turntable

Subscribers' Prize Draw 9
Subscribe now and you could win a limited-edition Coral vinyl/T-shirt bundle

It's A Happening Thing 10
Matt Berry, Allah-Las, The Prisoners, The Garment District, Dawson Denim, Druid Fluids, The Faithful Brothers, Gary Ramon, Katy J Pearson, TSTPR's Videodrome range, Bright Carvings

Family Album 26
Rodriguez's oft-overlooked second outing *Coming From Reality*

Songbook 28
The Wallace Collection/Günter Kallmann evergreen 'Daydream'

Deep Cuts 30
Californian '60s indie Canterbury Records

Reviews 70
The best in reissues, new releases, books and live shows

Prize Crossword 94
Win The Doors' *Golden Album*

Vinyl Art 96
The Nice blow up balls for *Elegy*

Vinyl Clicks 98
Peter Ryder & Sian Harry's *On Our Way Home*

20 Questions 34
Producer's producer, Bowie confidante and eternally youthful Tony Visconti reflects on 55 years behind the desk

"When you get a record produced by me, you don't get me, you get the artist the way they want to be represented and the way they should be represented"

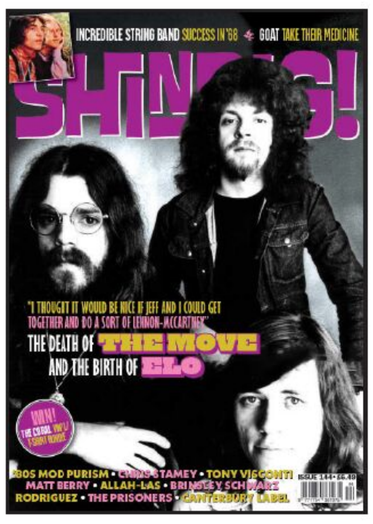
welcome

Soho Radio

Listen to our monthly radio show The *Shindig!* Broadcast at sohoradiolondon.com or bit.ly/3HFmcMa

THE NIGHT OWL
FINSBURY PARK

Come to our Happening night the first Friday of every month 2000-0200 with a fab live band and top deejays spinning psychedelic sounds and beyond – bit.ly/3FlQssN



You can subscribe to *Shindig!* by snapping the QR code on your mobile or tablet, or by following the instructions on page nine. Each new subscriber receives a FREE CD and is automatically entered into a monthly draw. Subscribers have access to our full online digital archive.

Hi Shindiggers,

We love The Move, in all their guises. And the veritable Martin Ruddock, who is undeniably a master of unravelling musical balls of string, ties up the loose strands of their dissolution and Roy Wood's ever-growing hive mind. Bringing the clocks forward to 1984, the final few years hurrah of the mod revival are analysed. Before the sub-culture inevitably imploded – with many leaving for the similarly-minded emerging vintage jazz scene and acid-house (which owed so much to the original '60s teens' love of dance revelry) – modernism in its most purist form was taken to its very limits by a young elite. Told in the words of those who were there, it's a fascinating document of a highly competitive era, now itself 40 years old. There's also an intriguing interview with Goat, Matt Berry on his KPM album, The Incredible String Band in '68, powerpop wunderkind Chris Stamey, and 20 Questions with sensational record producer Tony Visconti. The Prisoners, Allah-Las, Dawson Denim and Katy J Pearson round out another packed and varied issue.

Please do take out a subscription, if you're yet to do so, and grab some back issues whilst you're at it, both available via our site. As the nights draw in, and the cold encroaches, what could be better than being holed up at home surrounded by your records, reading about great music and culture? As always, do let us know what you'd like to see in the mag, what you love, and what you're less keen on. We aim to please, and sincerely hope we do.

Regards,

Jon 'Mojo' Mills,
Editor-In-Chief

NEXT ISSUE ON SALE 2ND NOVEMBER

qobuz

We're very happy to be media partners with Qobuz, who offer the best sounding curated music catalogue for both streaming and download. Each month you can hear our new issue playlist alongside an exclusive deep cut genre-based mix of obscurities and classics compiled by us. Sign up for a free trial today at Qobuz.com

SUBSCRIBERS' PRIZE DRAW
Win a Coral bundle

We only have *one* copy left now of our Godley & Creme limited edition vinyl. Head to silverbackpublishing.rocks/product/godley-cremes-lost-60s-recordings-exclusive-vinyl-offer/ to buy. First come, first served.

Shindig! recommend using the hi-fi gear of their media partners and sponsors. Left to right: Pro-Ject X2 turntable (bit.ly/3FzsvhV), Cambridge Audio EVO 150 (bit.ly/3qEUusx), EVO CD (bit.ly/462l6mz), and JBL L82s (bit.ly/3X7m3XA). This is a supreme hassle-free system for vinyl, CD, high-res streaming. We will be working very closely with Cambridge Audio moving forward, so watch this space. We use Chord cables (bit.ly/3sbhbp7).

Pro-Ject AUDIO SYSTEMS · CAMBRIDGE AUDIO · JBL · CHORD COMPANY

New releases: October 2023

In The Light Of Time

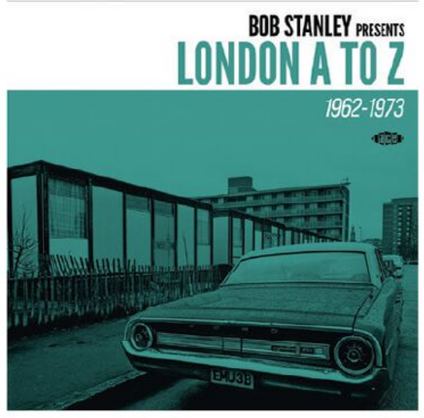
HIQLP2 101 (2LP)/ CDCHD 1616

This is a period and scene of UK music that has never been compiled. Although post-rock was a tag that none of the bands used themselves and it was always too vague to describe very different sounds, the notion is clear in many people's minds. Bands such as Stereolab or Mogwai have become well known since then, while others like Disco Inferno have been praised in recent years by MGMT and have solid cult following. With current hyped-up band Black Country, New Road talking about post-rock in interviews like the most natural thing, maybe it's a good time for this compilation.

Parliament
Mothership Connection

HIQLP 122 (LP)

"Mothership Connection" is widely considered to be the perfect example of P-Funk. Featuring a galactic line-up that included Bootsy Collins, Bernie Worrell, Maceo Parker, Fred Welsey, Gary Shiner, Glen Goins and even the Brecker Bothers on horns this album kicks funky butt from the opening blast of 'P-Funk (Wants To Get Funked Up)' right to the very last drop of 'Night Of The Thumpasorus Peoples'.



Bob Stanley Presents London A To Z

CDTOP 1638

A soundtrack for mooching through the capital's city centre, its green spaces, or its under-sung suburbs. This is how London looked and sounded not that long ago. Squint, and it still does.

Meet The Missfits
The Missfits

LTDEP 028

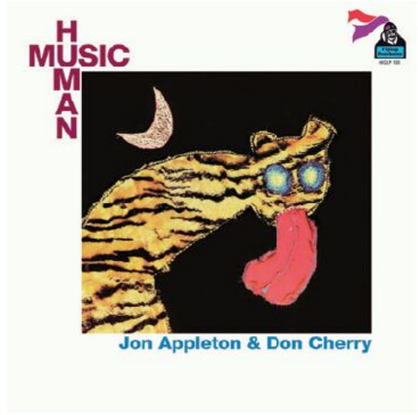
A 60s-style vinyl EP

With a repertoire loaded with American R&B numbers, the guitar-toting teenage Missfits were the toast of mid-60s Blackpool clubland – confirmation that girls can do what the guys do!

John Carter / Bobby Bradford
Self Determination Music

HIQLP 112

The John Carter and Bobby Bradford Quartet/Quintet were critical to the progressive jazz movement around Los Angeles in the late 60s. Out of print since 1971 we're delighted to get this out on vinyl again.



Jon Appleton/Don Cherry
Human Music

HIQLP 108 (LP)

A forward-thinking collaboration between electronic music pioneer Jon Appleton and trumpet great Don Cherry, exploring the relationship between humanity and the manufactured robotic future.

The Best Of The Damned

CDDAM 1

When released earlier this year the vinyl version of "The Best Of The Damned" went top 20 in the Indie album chart. We're returning here with the CD version including extra notes and images.

www.acerecords.com

thoughts&words

shindig-magazine.com
jon@shindig-magazine.com
facebook.com/Shindig.Magazine
@shindigmagazine
shindig_magazine

THE RITUAL

Hi Jon,

Big fan of the magazine, first time writing in. (That's the way they used to start them in *Penthouse* in the '70s, before going on to outline the time they stumbled into some unexpected sexual escapade and just HAD to share it.)

I wanted to send appreciation for turning me onto Project Gemini. I am reading the mag in London, as an out of towner on assignment in town, a California dad bachelor in paradise. When my daughter was here, she took a few friends to attend The Wireless Festival in Finsbury Park. This happened to coincide with Project Gemini's performance at The Night Owl at the same tube stop.

Subsequently, the Streets were all blocked off. Constable Plod and his crew had everything locked down. There was a labyrinth of barricades to joust with, in order just to get to the front door of said Night Owl. My wife suggested turning back, but I was so close to *Shindig!* Mecca, and I lusted to be in the scrum with *Shindig!* and its readership, aka "My People", so we shouldered on. Or rather were shouldered on.

We gained access to the space, just as the boots were slipped on and the truncheons were pulled out.

The girls all magically appeared and sought refuge from the exodus and wound up joining us for some "dad-rock" and pints. Then Project Gemini took the stage. And the groove took hold. The girls became entranced and started getting down to what I will say, without hesitation, was the most musically virtuous and well played set of their long music day. Nobody left after the Wireless crowd dribbled away without incident. Cigs were bummed, drinks were topped up, and my daughter and her posse fell pray to their first psych trance inducing, quasi raga "take the trip"ride to the universe and elsewhere. A splendid time was guaranteed for all.

"My dad would like this," one of them offered. "I like this," another retorted. I was too busy getting frikkin' down to the best set I'd heard in a good year to worry a toss about this teenage jury's judgement. And maybe that's the key. Cuz they all dug it, the most, to say the least. And they were all seen Shazamming the deejay set going on before and after. It all finished with us tucking into the greasiest, most bangin' bucket of chicken ever and busting moves on the tube platform all the way home. Something was released that I hope won't get stuffed back in the bottle soon. Well-done Project Gemini – and *Shindig*! – for being at the right place at the right time so I could show my favourite kids the bright side of my moonage daydreams.

Cheers

Matt Chessé

I'm so glad that the band and Melanie and I entertained you and the kids. All readers should try and make a Happening. They're always fun.

STAR LETTER

TRIGGER PULLED

Hi Jon,

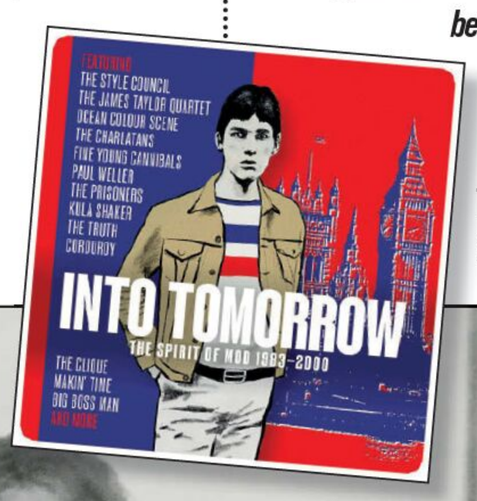
Allan Jones' very negative view on the future of music journalism made my heart sink. Perhaps he should put his expertise to use inspiring young aspiring writers to go against the grain of "inoffensive retail journalism" and write from their hearts and souls with wit, irreverence, and passion, instead of declaring that they have no future. As long as there are people who want to read and hear about exciting new music, or to discover older music that might be off the beaten track(s) then I sincerely hope there will be a want, a need for music publications and writers brave enough to go against mainstream and streaming led homogeny. Loved the issue, by the way, especially the excellent feature on Joe Meek's final productions!

Yours,

Lee Roberts

Thanks Lee. Sadly, music journalism was once a lucrative career, but the modern world you've outlined has stopped that. Encouragingly, I do think there will be a new generation of writers and magazines. Where there's a will, there's a way.

The 4-CD box set Into Tomorrow: The Spirit Of Mod 1983-2000 *is on its way to you.*



Allan Jones at the *Melody Maker* office in Meymott Street circa 1975. With news editor Brian Harrigan and his great friend Colin Irwin

HALF FORGOTTEN THING

Dear Jon,

I don't recall seeing an article in *Shindig!* on The Room. They released, amongst other albums, EPs, and singles, two wonderful records on Red Flame Records, *Clear!* (1983) and *In Evil Hour* ('84).

Perhaps a broader piece on The Room head-honchos Dave Jackson and Becky Stringer? They went on to form Benny Profane, Dust (I saw them support The Dentists), and The Dead Cowboys.

Regards,

Simon Wingfield

Thanks for the tips. We'll investigate.

SPACE PLUCKS

Hi Jon,

I was intrigued to see a reference to Charge in the Syd soundalike piece in issue #143. This brought to mind a conversation with a chap I met on holiday some years ago (let's call him Alan – seeing as that's his name) who was an art student in Derby in the early '70s. The chat went approximately like this:

Alan: "I was the singer in a band when I was a student."

Me: "Did you get anywhere?"

Alan: "Not really. We had a gig supporting Arthur Brown at the art college. He sacked his own band that night and took my band off to replace them. They made some records with him."

Me: "Your band was Arthur Brown's Kingdom Come?"

Alan: "You've HEARD of them?"

Well, as a loyal Shindigger, of course I had. But I guess Alan hadn't met any of us before then and had only told his tale of woe to civilians.

Cheers

Mark Spedding

We know best Mark. We know best.

Project Gemini (with our own Paul Osborne, left) getting cosmic at the *Shindig!* Happening at The Night Owl

SHINE ON BRIGHTLY

Hi Jon,

Just a note of thanks for all your hard work. *Shindig!* is a treasure trove for me. You keep the flame burning brightly.

Thanks

Martin Kelly

That's so nice to read Martin.

HICKORY WIND

Hi Jon,

Keep on working this mag. It keeps me alive and revives me every month. It's just superb!

A belated thanks for the recent two Byrds issues. Any chance of a Byrds feature on the *Sweetheart Of The Rodeo* era? There are still tons of undiscovered facts and tracks, especially with the 2-CD version of this album on the Legacy label. How about a Gene Clark article too? He's another vastly underrated genius! I'm also starving for a Beach Boys special on the still magical "*Smile* Project" or a feature on the Dillard & Clark Expedition. Where would The Eagles be without them?

May you continue your holy journey. Whatever *Shindig!* does is just alright with me.

Thanks,

Ray Shankland

Thank you, Ray. Head to shindig-magazine.com and look at our back issues. We've run two features on Gene Clark. Writer Martin Ruddock says he's keen to tackle Sweetheart *too, so watch this space.*

AND THE WORLD KEEPS TURNING

Hi Jon,

Thanks for alerting me to the re-issue of Tucker Zimmerman's *Over Here In Europe*. It's one of the few vinyl records I've kept, as a souvenir of a good friend, even though I've not had the old-fi technology to play it on since the last century. I never imagined I'd see it on a proper CD.

The "German self-titled" LP that you refer to in the piece was the one we remastered and released on Village Thing in the UK, the only VT LP that we didn't originate.

Maggie Holland and I often used to stay with Tucker and Marie Claire in their lovely, secluded cottage in a forest near Liege during the '70s when we were doing our endless Hot Vultures tours of Belgium and Germany, sometimes taking Tucker out with us. They were wonderfully hospitable, and he was endlessly productive writing songs, often sending us off with demo cassettes, which is how we ended up recording a number of them ourselves.

We were also very pleased to be in the studio sessions with Tucker and Derroll Adams when Derroll recorded 'Oregon' from *Over Here In Europe* that Tucker wrote for him. We later recorded it ourselves on the first English Country Blues Band LP.

As far as I know, Tucker last came to England to play on the Ghosts From The Basement celebrations of the 40th anniversary of Village Thing at Cecil Sharp House, London and the Colston Hall, Bristol back in 2010. BBC Radio 3 also commissioned a collaboration between him and Jason Steel that went out on *Late Junction* around that time. It's high time somebody brought him over again as more recent YouTube clips show him still to be on good form.

Best

Ian Anderson

Wonderful to hear from you Ian, and really interesting "Tucker facts". I'd suggest readers head to ghostsfromthebasement.bandcamp.com to play Derroll Adams and the English Country Blues Band.

THREE GOOD REASONS

Hi Jon,

I recently converted over to the *Shindig!* magazine family for a few reasons: 1) The selection of great bands/musicians unknown and known amongst us interested readers out there wanting to get more info from the great research. 2) I'm really digging the amazing artwork and outlay of the mag content. 3) Long live the physical printed copy.

Cheers,

Anthony Curtis

Bless you. Thanks for diggin' us down under.

SHINDIG!

Editor-in-Chief:
Jon 'Mojo' Mills
jon@shindig-magazine.com
64 North View Road, London N8 7LL

Reviews Editor:
Andy Morten
andy@shindig-magazine.com

Live Reviews Editor:
Kate Hodges
kate@shindig-magazine.com

Contributing Editor:
Thomas Patterson
thomas@shindig-magazine.com

Assistant Editor:
Paul Osborne
paul@shindig-magazine.com

Editorial Assistance:
Phil Suggitt
phil@shindig-magazine.com
Fiona McQuarrie
Martin Ruddock

Contributors:
Camilla Aisa, Richard Allen, Grahame Bent, Michael Björn, Christopher Budd, Tess Carges, Seán Casey, Stuart Draper, Duncan Fletcher, Mike Fornatale, Peter Gallagher, Ben Graham, Sarah Gregory, Chris Groom, Lenny Helsing, Henry Hutton, Johnnie Johnstone, Austin Matthews, Simon Matthews, Fiona McQuarrie, Jon Mills, Andy Morten, Chaim O'Brien Blumenthal, Paul Osborne, Thomas Patterson, Jeff Penczak, Dom Picksley, Paul Ritchie, Martin Ruddock, Lauren Saville-Wiggins, Delia Sparrow, Chris Twomey, Clive Webb, Adrian Whittaker, Steve Worrall

Publisher:
Tom Saunders, Silverback Publishing
tom@silverbackpublishing.rocks
14 Victoria Road, Sutton, Surrey SM1 4RT
Tel: 07841 412199

Director: Andy Crispin

Commercial Manager:
Alan Thomas
alan@shindig-magazine.com
Tel: 07830 168076

Subscriptions:
subs@silverbackpublishing.rocks
Tel: 07841 412199

Design: Martin Cook, Andy Morten
Printed by: Warners Group

SILVERBACK PUBLISHING

If you have trouble finding *Shindig!* magazine in the UK please contact Susan Stone, Seymour Distribution Ltd, 2 East Poultry Avenue, London EC1 A 9PT on +44 (0) 207 429 4073, email: *susan.stone@seymour.co.uk*

While every effort is made in compiling *Shindig!* magazine the publishers cannot be held responsible for errors or omissions. Readers are advised to pay by credit card when ordering goods off the page as they are regulated under Consumer Act 1974, unlike debit or charge cards, which are not. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any storage or retrieval system, without the consent of the publisher. Registered at Stationers Hall Copyright. Direct Input by Silverback Publishing Ltd.

shindiggin'

What's HOT on the Shindig! turntable

The brand new releases, compilation standouts, old album tracks and dusty 45s rockin' our world this month

ADAM CAMM

Wonder In The Morning After

This cut from Camm's recent album documents the curious mix of introspection and regret brought on by a bad hangover. (Come on, we've all been there!) Beginning with descending electric piano chords, the track slowly builds to its peak psychedelic moment at the three-minute mark, a sonic representation of dread and confusion in the cold light of day. From there it mutates into the slow comedown of an instrumental outro. With slide guitar and keyboards weaving around each other, it's akin to 'All Things Must Pass' had it had been composed and performed by Sparks rather than George Harrison.

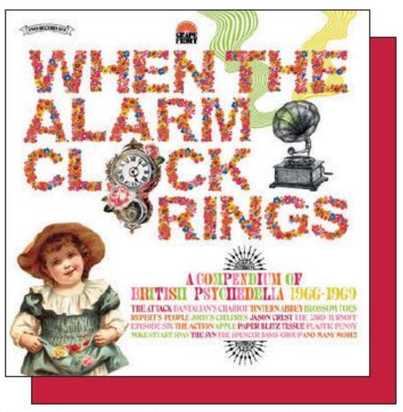
Available on: Mirror, Mirror (SELF-RELEASED LP)

GUY PEDERSON

Kermesse Non Heroique

As the grand finale of bassist Guy Pederson's stunning instrumental showcase *Maxi Music*, this deluxe potpourri ambitiously blends the hypnotic circular grooves of classic krautrock with the flamboyant exoticism of Anatolian psych and the ever-escalating dynamics of a free-blowing jazz opus. Originally issued by cult French library label Tele Music in 1972, this 13-plus minute opulently layered *piece de resistance* is anchored by an omnipresent muscular bass motif with flute and horn lines left free to soar overhead as the intensity gradually builds. Heady, trippy and alive with oscillating waves of colour.

Available on: Maxi Music (BE WITH LP)

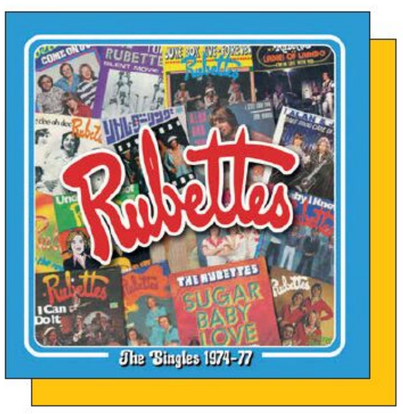


THE MISUNDERSTOOD

I Unseen (IBC Studios version)

At manager John Peel's suggestion, these Californians relocated to London in 1966, added guitarist Tony Hill and recorded this barnstorming demo of Nâzım Hikmet's poem 'Girl Child' that Pete Seeger and The Byrds had previously recorded as 'I Come And Stand At Every Door'. Hill copped a writing credit for his proto-punk musical arrangement (and confusing title) and the band signed with Fontana, debuting with the blistering, oft-comped 'I Can Take You To The Sun.' A re-recorded version was relegated to the B-side of their second single in 1969, but it's this initial blast of screaming guitars, howling harmonica, throbbing bass, and maniacal drumming that remains a highlight of their frustratingly small discography.

Available on: When The Alarm Clock Rings (GRAPEFRUIT 2-LP)

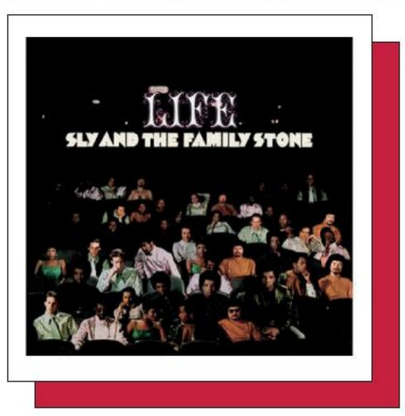


THE RUBETTES

Sign Of The Times

The 'Sugar Baby Love' hitmakers went off on some weird and occasionally rewarding tangents after splitting from songwriters/producers Wayne Bickerton and Tony Waddington at the end of 1975 and electing to do both jobs themselves. A great example is this moody slice of space-age folk-rock that gradually morphs into autumnal neo-prog with a biting, new-wave edge. The title track of their fourth LP, it was also a B-side in August '76, Tony Thorpe's slightly phased vocals insisting "It's been a good year for saying your prayers". The Rubettes' commercial fortunes may have been on the wane, but their creative synapses were still capable of firing off random bursts of pop genius like this one.

Available on: The Singles 1974-77 (7T'S 2-CD)



SLY & THE FAMILY STONE

Dynamite!

A biography and forthcoming film will put Sly Stone back in the public eye. Turning the pages of Sly's entertaining memoir will have you reaching into the back catalogue and marvelling at this one-of-a-kind maverick. 'Dynamite!' is the lead track of the third Family Stone album, 1968's *Life*, and captures the prolific Sly reigning in a melting pot of ideas including a heavy fuzz guitar lead, call and response vocals and funky handclaps. For the full visual Sly experience check out all the online footage that captures Sly in full flight.

Available on: Life (EPIC LP)

THE MARBLES

I Can't See Nobody

When The Marbles recorded their version of The Bee Gees' 'I Can't See Nobody', they and producer Barry Gibb jettisoned the world-weary melancholy of the original in favour of a bombastic brassy number readymade for finger-clicking and wrist-snapping in tuxedoed Vegas-style tradition. Falling in love should be a happy thing, they reasoned, so the song should reflect that. Exactly how happy did they make it, you ask? Think Tony Manero greeting a neighbour with "Cor blimey, missus Jones, how's your Bert's lumbago?" as he struts down the street at the beginning of *Saturday Night Fever*. *That's* how happy.

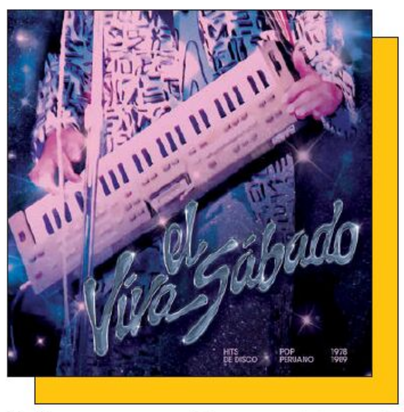
Available on: The Marbles (REPERTOIRE CD)

MARGERY DAW & KITCHEN CYNICS

Garvock Hill

We could've picked many a satisfying cut from this joyous collection of tracks from Alan Davidson's prolific Kitchen Cynics, this time in league with Margery Daw, who sings and provides much of the album's sweeping electronic backing. Reminders of such bygone storytellers as Ron Geesin and Ivor Cutler often appear in Kitchen Cynics' music and although this is a clear collaboration there's still an irrepressible connection in the song's atmospherics. 'Garvock Hill' is a thing of beauty that references a local south Aberdeenshire lovers' cove.

Available on: No Bigger Fools (AARASS PLATEMAKER CD)



GRUPO CREMOLADA

Amazonas

The latest offering from Lima-based Buh Records is a fascinating survey of disco nuggets produced in Peru between the late '70s and '80s. A wide-ranging deep dive into the aftermath of *Saturday Night Fever* (pardon, *Fiebre de sábado por la noche*), the compilation captures a time when dance coincided with liberation and synthesisers were being introduced to the new sound of cumbia and chicha. There are quite a few highlights – Santodomingo Kid's pioneering 'Caminito', Grupo Swing's 'Bosque Solitario' – but 'Amazonas', released in '82 by Grupo Cremolada, is where the convergence of tradition and innovation, local and global, truly trips the light fantastic.

Available on: Viva el sábado: Peruvian Disco Pop Hits (1978-1989) (BUHLP)

TIN TIN

Come On Over Again

More Bee Gees-adjacent end-of-the-'60s pop, this time from Steve Kipner and Steve Groves. Having recorded an album as Steve & Stevie in 1968, the duo fell in with their old pal Maurice Gibb, whose patronage resulted in a deal with Polydor in the UK and Atco in the US. Their self-titled debut as Tin Tin is an interesting hotch-potch of styles and was followed by this self-produced standalone single in late '70 that was subsequently added to the US edition of the album. The downbeat Mellotron verse cedes to a driving, swamp-rock chorus and a Leslied guitar solo that evokes 'Let It Be' and 'The Weight' without losing sight of the Steves' songwriting prowess.

Available on: The Complete Recordings 1968-1974 (MAGIC 2-CD)

PHIL UPCHURCH COMBO

You Can't Sit Down

Having been immersed in memories of the purist nature of mod in 1984, we're transported back to the clubs of the period and this '61 pounder by the Chicagoan guitarist and bandleader. A Salisbury mod society was even named after this highly danceable Hammond-soaked R&B instrumental evergreen, and much dancing took place in clubs and backrooms across the nation. A piece of music that epitomised mod and clearly inspired all that followed.

Available on: Boyd 45

Visit shindig-magazine.com to check out Shindiggin' playlists, mixes and much more

SHINDIG! SUBSCRIBE AND SAVE!

Subscription deals, from only £18.00!

Subscribe today for either six months or one year and have free access to our colossal **Basement Archive**, which not only contains all back issues and books, but also the latest issue. Read the full *Shindig!* library on all of your devices anytime, anywhere, anyhow.

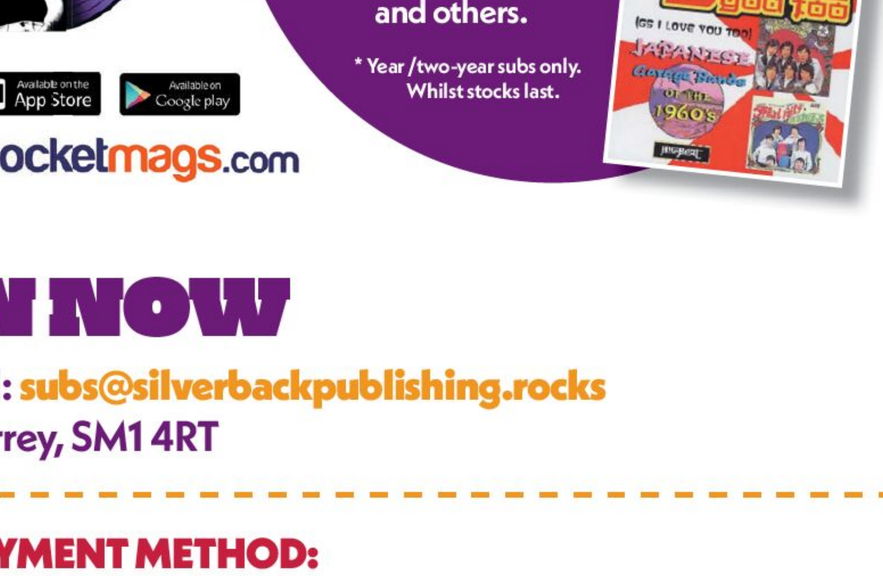
All subscribers are also automatically entered into the **Subscriber Draw**. See the box on the right for this month's draw.

Subscribers' PRIZE DRAW

This issue, one lucky subscriber will win a bundle containing the black vinyl edition of **THE CORAL**'s acclaimed new album ***Sea Of Mirrors*** (which we inadvertantly awarded six stars!) and a Wild Bird t-shirt.

Subscribe today to be in with a chance of winning.

*All print subscribers are automatically entered



VINYL EXCLUSIVE

Don't miss out. They're almost gone. Visit **rb.gy/d6sl6w** now to buy our wonderful reimagining of Godley & Creme/Frabjoy & Runcible Spoon's 1969 album

Available on the App Store

Available on Google play

pocketmags.com

Print edition SUBSCRIBE TODAY

and receive Alec Palao's highly-regarded comp, ***GS I Love You Too (Garage Bands Of The 1960s***, featuring the fuzzed-out Carnabeats, Youngers, Tempters, Jaguars and others.

* Year /two-year subs only. Whilst stocks last.

ORDER YOUR SUBSCRIPTION NOW

Call: 07841 412199 Visit: www.silverbackpublishing.rocks/latest-issue/ E-mail: subs@silverbackpublishing.rocks
or return the form below to: Shindig! Subscriptions, 14 Victoria Road, Sutton, Surrey, SM1 4RT

UNITED KINGDOM:

Three months of *Shindig!*	£18.00 ☐
Six months of *Shindig!*	£33.00 ☐
12 months of *Shindig!*	£59.00 ☐
24 months of *Shindig!*	£110.00 ☐

INTERNATIONAL EUROPE:

Three months of *Shindig!*	£29.00 ☐
Six months of *Shindig!*	£49.00 ☐
12 months of *Shindig!*	£91.00 ☐
24 months of *Shindig!*	£175.00 ☐

REST OF THE WORLD:

Three months of *Shindig!*	£34.00 ☐
Six months of *Shindig!*	£64.00 ☐
12 months of *Shindig!*	£120.00 ☐
24 months of *Shindig!*	£220.00 ☐

YOUR DETAILS:

TITLE INITIALS

SURNAME

ADDRESS

POSTCODE COUNTRY

DAYTIME TEL. NO.

E-MAIL

PAYMENT METHOD:

Cheque (payable to Silverback Publishing Ltd)

VISA/MASTERCARD/SWITCH CARD NO.

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

START DATE EXPIRY DATE

SWITCH ISSUE NUMBER

THE LAST THREE NUMBERS FROM THE SIGNATURE STRIP ON THE BACK OF YOUR CARD ☐☐☐

DATE

The information supplied on the form will be retained by Silverback Publishing Ltd on a database. The information may also be used for marketing purposes and you could be contacted by letter, telephone or e-mail with details of products or services which we believe may be of interest to you. You will only receive such contact from carefully selected companies, approved by the team at Silverback.

IF YOU DON'T WANT THIS STUFF PLEASE TICK THIS BOX ☐ The mag will be delivered to your door and you should get it before it arrives in the shops. Overseas subscriptions are sent by airmail.

BACK ISSUES, BOOKS, LPS, MERCH & TEES

Every back issue and book as well as T-shirts, a lovely binder to house your collection, vinyl and more. Buy or sub at **silverbackpublishing.rocks/back-issues/silverbackpublishing.rocks/back-issues** and **silverbackpublishing.rocks/product-category/merchandise-books/** See site for prices or scan the QR code

SCAN ME

DIGITAL EDITION DOWNLOAD

Subscribe digitally for one year* from **£29.99** Latest issue and back issues just **£3.99**. See **pocketmags.com/shindig-magazine** for more info

it's a **happening** thing

Sssh! Newly qualified librarian Matt Berry does his homework

Top Brass

So much more than a TV funny man and voice-over guru, British national treasure **MATT BERRY** tells **JON 'MOJO' MILLS** about the album of library music he's cut for KPM

As many will know, the beloved character and comedy actor Matt Berry – currently best known for the role of Laszlo Cravensworth in the excellent long-running vampire sitcom *What We Do In The Shadows* – is also an active musician and songwriter, having released nine albums on Acid Jazz. Berry is a massive fan of the various period genres that inform his work, with library music being a key fascination, particularly KPM (see our article in *S!* #143). "There was a certain time, from the mid-60s all the way through the '70s, when they had a certain group of players and composers that were just superb at what they did. As a result, you had some very strong compositions, and the BBC, and other places, picked up on that and used them for everything from kids programmes to quiz shows, sports to current affairs. There was a time when nearly every genre of TV show would've had a KPM theme."

Rather excitingly for Berry, as both uberfan and composer, he is now joining the ranks of Maston and Daniel O'Sullivan as contemporary musicians bestowed the honour of releasing a KPM library music record. He says that releasing an album on the label that produced the influential catalogues of Dave Richmond, Alan Hawkshaw and Keith Mansfield is one of his bucket list wishes. "My favourite player would obviously be Alan Hawkshaw. He was a fantastic organist that had such a great feel for the instrument. Whether you know or like library music, you cannot ignore how much of a fantastic touch that fella had. And Keith Mansfield had such an extraordinary gift for melody. His 'top lines' have a fantastic natural feel. I met him a couple of times, and you just wouldn't guess that that's the same guy that came up with all this stuff."

Simplicity is an album of mood pieces that could have easily been released as a green sleeve "1000" series album anytime in the mid-70s. Lead track 'Top Brass' , is also released as as a single with the classic logo and label, while the album, like the mentioned new artist releases, features artwork with the KPM logo. "I never thought I'd be included in the list of composers," Matt laughs. "They always looked to me like an elite bunch – Special Forces types."

As we talk at length about the golden age of KPM albums, we promptly agree on the

"I never thought I'd be included in the list of the composers. They always looked to me like an elite bunch – Special Forces types"

'69-80 timeframe. "As soon as we get into '81 and '82, everything tends to be DI'd and electronic. Recordings are more interesting when there's air around the sound. That's exciting. Some will disagree, but for me this doesn't only apply to KPM, it's music in general."

Recorded at home in his own studio, Berry performed everything himself bar the drums, which were played by regular sticksman Craig Blundell. "It was all done really quickly," he says. "These are short tracks. I knew what was going on with all of them. I put them together with rough drum loops and then got Craig to come in at the last minute to add the real drums, with me adding the real bass with him. I think it's important to have real bass and real drums, cut at the same time." For brassy outings like 'Top Brass', the rhythm tracks were then sent to Central Services in Los Angeles for the brass and strings to be added. Berry explains how he did a rough guide for the brass and orchestration, based on a dire AC/DC covers cassette that fascinated him. "It was really strident, and not half as bad as you'd imagine."

On the whole, *Simplicity* works around the bass and drums, with Dave Richmond's 'The Amazing Music Machine' (from *Counterpoint In Rhythm*) springing to mind as a touchstone. "I had some of the grooves in the bottom draw for something else, and then realised, whatever that something else was, it wasn't going anywhere, so I used them for this. Most segments were composed for the project specifically though. I just thought how can I cover all the bases? I want to do something that sounds like a theme to something. I want to do something which sounds cinematic. I want to do something which sounds like a daytime quiz show theme. I just had to cover everything that they used to do. It seemed appropriate to fit into the era of KPM that I most enjoy."

With such titles as 'Rising Bass', 'Driver's Seat', 'Telescopic' and 'Transition, KPM scholar Berry has achieved his goal in creating a period library album that "covers all the bases". Maybe we'll hear a piece in a TV show or movie sometime soon. "I don't care what it would be used for either, that's the point of it", he laughs when the notion of a track being used in the next Tarantino is suggested. "There's no ego with it. Once it's recorded and the masters are handed over, that's me done. I don't have the same emotional attachment with this as I do with a typical song-driven album. That can either go one way or another, but with this, it's like, 'You can do what you want with it, or don't do anything.' That is totally fine. It's there to be discovered. Someone may pick something up in five years. Who knows?"

When asked what his dream synch would be, he states, "It would be something that would be on TV every Saturday. A piece of recognisable music that would become part of the British culture, like *Grandstand*. That would be a result."

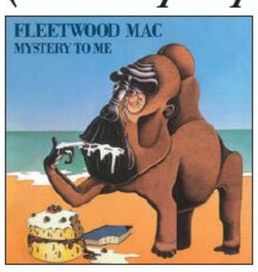
Simplicity is out on KPM/Acid Jazz on 17th November

La La Land

On fifth album *Zuma 85*, **ALLAH-LAS** finesse their growth from sun-seeking garage slackers to doyens of '70s art-rock, embracing kosmiche, progressive and glam soundscapes.

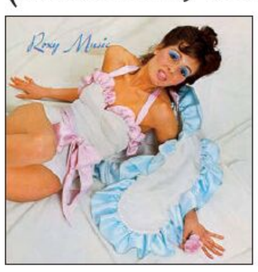
Vocalist/guitarist Miles Michaud guides us through some of the sounds that fed into its creation

FLEETWOOD MAC
Hypnotized
(From *Mystery To Me*, Reprise LP, 1973)



The opening beat of this Bob Welch track catches your ear every time. The story is that Mick Fleetwood played it through in one take. The drums start you off and seem to lead – almost pull – the rest of the lush instrumentation along with them throughout the song. The lyrical content and overall feel of *Hypnotized* – eerie, isolated, and removed in a cosmic manner – connected well with the character and feeling of Panoramic House, where *Zuma 85* was recorded. There was one night where we stood out on the balcony outside of the live room, staring up at a bright, oscillating light that moved erratically across the night sky. Whether it was a routine visit from an interdimensional being of higher consciousness, one of Elon's latest exospheric playthings, or nothing at all, we'll never know. But it certainly had us hypnotised for the time.

ROXY MUSIC
Roxy Music
(Island LP, 1972)



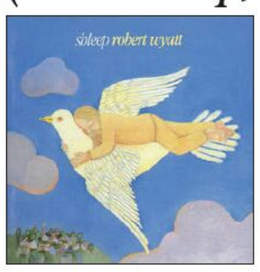
Sitting at the intersection of the timelines of the art-rock and glam scenes that extended from the late '60s to early '70s, Roxy Music's debut album features moments of King Crimson-era heavy UK art-rock tones and decidedly more slick '70s style sounds that became more prominent throughout that decade and Roxy's career. Ferry's characteristic vocal melodies and certain production and sound motifs were sitting in the backs of our minds as we'd been listening to many of these records ahead of and during the three separate recording sessions.

BRIAN ENO
Another Green World
(Island LP, 1975)

Whether or not the dissolution of the Ferry/Eno partnership was one of the best

or worst things for the artists, we'll never know. Maybe Roxy Music would have grown to behemoth proportions, collapsed under its own weight, or maybe dissolved from the bottom up before making it to those heights. Maybe they would have gone on to become a household name across the world. What can be said, however, is that after leaving Roxy, Eno managed to produce some of the dearest albums to my heart by any artist of the era. *Another Green World* is one of those albums I have spent many a night with, lying in bed with headphones on, floating along in delicate complacency with its otherworldly soundscapes, listening for the smallest details in the most distant parts of the record. Along with *Oblique Strategies*, Eno's sound is always something taking up space in the back of my mind, and there are parts of *Zuma 85* where this is apparent.

ROBERT WYATT
Heaps Of Sheeps
(From *Schleep*, Hannibal LP, 1997)

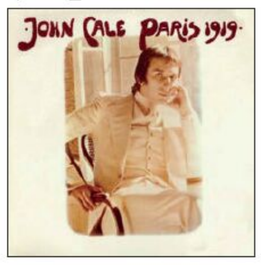


I think what is most relevant about this track to *Zuma 85* is that it is built from a rather simple bed (*Shleep*) of chords, upon which a lush and fascinating arrangement of instrumentation is laid. Many of the songs from *Zuma 85* come from a number of rehearsal and writing sessions we had had before arriving at the studio to record. We often had a few simple chords with a drumbeat, which we laid down in the first session, and then built upon those in successive sessions, which were spaced out by a month or so. In that way, our creative process focused more on the details, and those details often became the foundation. Sometimes the most characteristic part of a song is one of the last things added, and this writing process allowed us to let those things show themselves naturally. In hearing 'Heaps Of Sheeps', I can't help but imagine Wyatt went through a similar creative process.

LOU REED
Coney Island Baby
(RCA LP, 1975)

Any of Lou's solo material could fit in here, as it's always somewhere in rotation, but we'll go with *Coney Island Baby* for the sheer coincidence that this record was the first thing I heard when I woke up this morning. Lou's poetic, literary approach to songwriting is something that I've always admired, if not only for the fact that it won him as many, if not more, detractors as it did fans over the course of his career. Perpetually hostile to the critics and journalists who hounded him for the deeper meanings behind his work, he nevertheless carved out a significant space in the musical zeitgeist for himself, one that dodged the limelight while still being poignantly relevant and influential. I really wanted to try to get the lead guitar sound from [*Transformer*'s] 'Hangin' Round' for something on this record, and I think it was the first lead guitar we recorded the whole session – for 'Right On Time' – that we set up a stereo pair of guitar amps with a fuzz and flanger ahead of them. Anyway, that's what I figured I was hearing. The result we got is a lot smoother than what you hear on 'Hangin' Round', but worked really well for the track, so we didn't mess with it. What's the point of trying to copy something exactly, anyway?

JOHN CALE
Paris 1919
(Reprise LP, 1973)



Another Velvet makes the cut, but that should come as no surprise. This album in particular showcases the sweeter side of Cale, which shines in between the releases of *The Academy In Peril* and *Fear*, which tend to be a bit more experimental, abrasive and esoteric. It's a great start-of-the-day record, and one I listened to often while hiking along The Dipsea Trail through the coastal rainforest down to the ocean for a morning swim, with the previous night's recordings on my mind. At that point, 'Fontaine' had already been mostly written, but I can't help but think that some of the baroque leanings of *Paris 1919* bled into the final production and overall sound of that track. The title 'Fontaine' itself might be the most obvious correlation to draw, but that title was suggested later by Matt, taken after the name of the road I live on, as the track is a love letter to my wife about our daughter (then unborn and now nine months old and sorely missed as I write this on the road to Paris).

DAVID BOWIE
Low
(RCA LP, 1977)

We already covered Eno, whose production on this record is just as notable as any other aspect of it, in my opinion, but we'll have to revisit him, as a certain magic was created when Eno's outsider perspective met with the mainstream superpower that was Bowie at that time and created a record that somehow sounds fresher with each listen. I think a very palpable point of success during the *Zuma 85* sessions was that so many of the songs were majorly developed, if not fully written, in the studio, and for that reason we simply tracked parts and ideas as they came, almost pulling them out of the ether, it sometimes seemed. Sometimes those ideas needed finesse, sometimes they were scrapped, but often enough they were exactly what the track needed, and with the plethora of such ideas there are small recording "easter eggs" throughout the record which I would hope keep – like *Low – Zuma 85* sounding fresher with each listen.

CORTEX
Troupeau Bleu
(Disques Espérance LP, 1975)

French jazz-rock may not be the first thing that comes to mind when you hear *Zuma 85*, but Cortex's catalogue has been on steady rotation for quite some time, and many production elements, including the overall drum sound, were inspiration for our approach to making *Zuma 85*. Heavily deadened drums in an open wood room with some of tried-and-true dynamic microphones on overheads and ribbons out front in a mid-side pattern did most of the heavy lifting for our drum tracking, and we had a field day processing those tracks through the plethora of outboard effects units that line the walls at Panoramic House. We found that the drums were quite punchy out of the gate and so even opted to remove the snare coils from the drum on a few tracks. There was also a beautiful Finnish upright acoustic piano that can be heard on 'La Rue' (the title is no coincidence) that we felt sounded like the piano heard throughout 'Chanson d'un jour d'hiver'.

Zuma 85 is out on 13th October on Calico Discos / Innovative Leisure

Allah-Las, 2023. L-R: Spencer Dunham, Matthew Correia (front), Miles Michaud, Pedrum Siadatian

PHOTO ALEXANDRA CABRAL

"*Another Green World* is one of those albums I have spent many a night with, lying in bed with headphones on, floating along in delicate complacency with its otherworldly soundscapes

in the studio

The Prisoners outside Abbey Road Studios, June 2023. L-R: Allan Crockford, James Taylor, Johnny Symons, Graham Day; scenes from inside Abbey Road and School Farm Studios

A Dream Has Come

THE PRISONERS thrilled and surprised their legions of fans with the recent announcement that they were recording new music. **ANDY MORTEN** is one of them

It's fair to say the words "The Prisoners" and "in the studio" were unlikely to have appeared in the same sentence, even a year ago. But a drunken onstage reconciliation in October 2021 led to a full-blown Prisoners reunion across three rapturously received, sold-out nights in the band's hometown of Rochester in December.

"Even when we were rehearsing for the reunion gigs," begins bassist Allan Crockford, "the idea was mentioned more than once. I think we all knew that we had to get through the gigs unscathed before we decided there was anything more in the band than a few heart-warming evenings of nostalgia. Once the dust had settled after Christmas it seemed obvious that we should at least go back to the rehearsal studio and see if it still felt exciting. It did." Vocalist/guitarist Graham Day found catharsis in the process. "For me it was a bit of a revelation. For the last 35 years I've seen The Prisoners as a millstone around my neck, but that night it felt like the old days. It was fun, fresh and emotional."

"There comes a time in life when you have to consider the faint possibility that you may not get another chance to do these things"

With the closure of Ranscombe Studios, the Rochester institution that's become a second home to countless local talents, the re-grouped Prisoners decided to set their sights a little higher and decamped to EMI's Abbey Road Studios. "Probably the most concentrated session we've ever done as a band," Allan explains. "Fourteen live backing tracks is a lot to get down in eight hours. Pretty daunting for Johnny, who hasn't set foot in any recording studio since the '90s. James has recorded there many times with The James Taylor Quartet, and it was mainly his idea to give it a go. I took a bit of convincing but there comes a time in life when you have to consider the faint possibility that you may not get another chance to do these things. Fuck it, why not?"

Graham, Allan and James have led numerous bands since The Prisoners' original demise in 1986, resulting in them now boasting an enviable frontline of three songwriters. How did the all-important creative process unfold? "We wanted this new venture to be total band involvement," offers Graham, "enjoyable and inclusive, something we could all be invested in and proud of. Everyone came up with new ideas. It's been one of the most enjoyable creative periods of my life. I've never really written songs with other people before, but I've been totally blown away with how well it's gone." Allan adds, "I'm not a fast writer. I get there eventually, but Graham and James are lightning fast with ideas. I had to grow a thicker skin to be able to accept my offerings being chopped up and put back together again, but it was always for the better."

Overdubs undertaken at School Farm Studios in Essex are now complete and a sole live show at London's Roundhouse in May 2024 is close to selling out. "We're in the lap of the vinyl pressing gods now," says Graham, "but it's nearly finished, should be mixed and ready to go by the end of the month." Fans old and new, eager to indulge in the return of this most cherished of cult bands, can expect new songs at the Roundhouse show. "We hope to be playing a few new songs at the gig," Allan tell us, "so it'll be nice if people have heard them. We're still sorting out the best way of releasing the album but getting it out there in time is the priority."

The Prisoners' as yet untitled new album is due in early 2024

CARGO COLLECTIVE

GOAT

MEDICINE

ROCKET RECORDINGS LP / CD

The mysterious, masked collective from Sweden return with their most psychedelic album yet – so whatever your dosage, it is now time to take your medicine.

ISLET

SOFT FASCINATION

FIRE RECORDS LP / CD

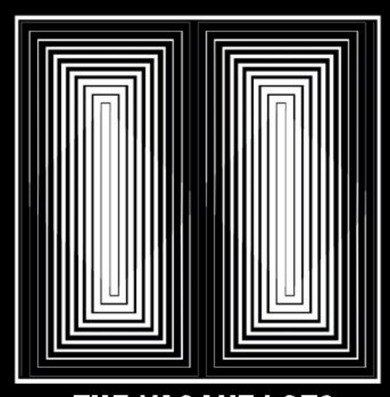
The genre-defying Welsh group define their vision with a breath-taking new album. An ecstatic experience in music, an explosion of emotion subsumed in sound - filled with high energy cadence & meditations on collective joy.

LEE GAMBLE

MODELS

HYPERDUB LP / CD

On 'Models', Lee Gamble takes the concept of pop producer to its logical extreme, examining how intonation and language is engineered to monopolise our attention, in a bewitching symphony of earworms and dreamy simulacrums.

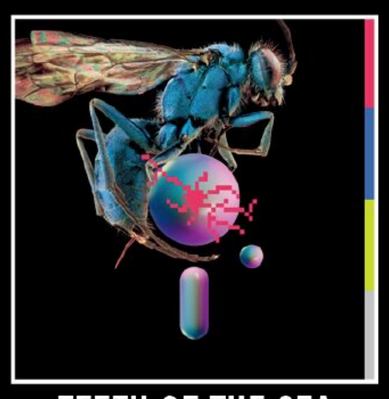


THE VACANT LOTS

INTERIORS

FUZZ CLUB LP / CD

'Interiors' is the new album from Brooklyn duo The Vacant Lots. The Alan Vega protégés deliver a collection of minimal post-punk infused with disco-on-downers dance beats, lacerating guitar riffs and icy detached vocals.



TEETH OF THE SEA

HIVE

ROCKET RECORDINGS LP / CD

Sixth album 'Hive' is an alchemical headspace where monochrome animates into vivid colour. A transmission which transcends anything Teeth Of The Sea have thus far offered in their time on Earth.

EMMA ANDERSON

PEARLIES

SONIC CATHEDRAL LP

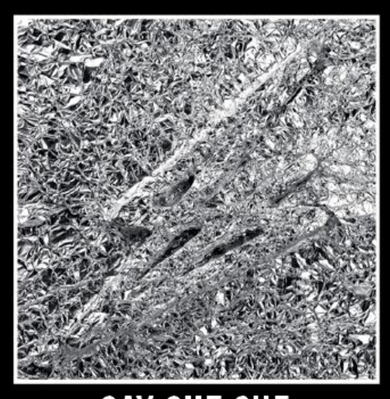
Lush co-founder Emma Anderson is one of the most underrated songwriters to emerge from shoegaze and Britpop. Her solo debut - produced by James Chapman (Maps) - combines effervescent electronic pop with psych and folk textures.

WILL BUTLER + SISTER SQUARES

WILL BUTLER + SISTER SQUARES

MERGE RECORDS LP / CD

Open-hearted dance parties and haunted emotional landscapes from Grammy winner Will Butler and the fantastic Sister Squares. LIMITED EDITION NATURAL WITH BLUE SWIRL VINYL.



SAY SHE SHE

SILVER

KARMA CHIEF RECORDS 2LP / CD

Say She She, the soulful female-led trio, stand rock solid on their discodelic duty with their boundary-breaking sopho-more album Silver. The combination of feel-good grooves & tantalising harmonies are sure to get you dancing.

GRAILS

ANCHES EN MAAT

TEMPORARY RESIDENCE LTD

An improbable blend of melted 1980s softcore and daytime soap opera soundtracks, cosmic minimalism, aching Westerns, melancholy electronic pulses, and massive soul-disco strings.

MATANA ROBERTS

COIN COIN CHAPTER FIVE: IN THE GARDEN

CONSTELLATION LP / CD

The new chapter in their celebrated Coin Coin series, recorded with an octet including Cory Smythe, Darius Jones, Ryan Sawyer and more. Produced by Kyp Malone. "Roberts is a major talent." (The Wire).

MELENAS

AHORA

TROUBLE IN MIND LP / CD

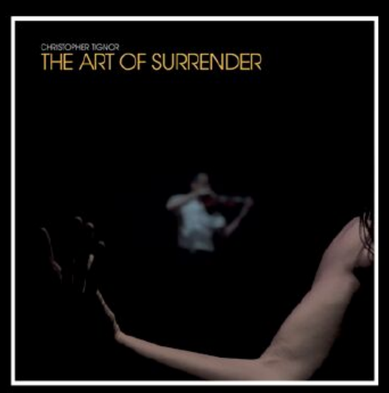
"The third album from Melenas finds them evolving their jangle-pop into a reverie of motorik, Neu-indie soaked in electronics and brimming with promise. Ahora is most definitely of the now"

BENÉT

CAN I GO AGAIN?

BAYONET RECORDS LP / CD

'Can I go again?', the debut full-length album by Richmond, VA-based singer-songwriter Benét (Benét Nutall) is a diverse collection of contemplative, tightly-crafted indie-pop, rock, & soul tracks as emotionally resonant as they are immediate & infectious.

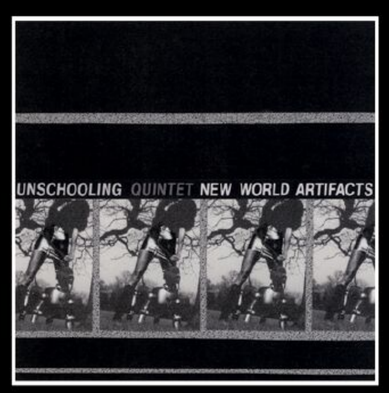


CHRISTOPHER TIGNOR

THE ART OF SURRENDER

WESTERN VINYL LP

Unrestrained melodic rapture, & the smallest violin gestures coexist on this bold neoclassical masterpiece. The Guard-ian calls him "absurdly talented." R.I.Y.L. Explosions in the Sky, Godspeed You Black Emperor, Max Richter.



UNSCHOOLING

NEW WORLD ARTIFACTS

BAD VIBRATIONS RECORDS LP / CD

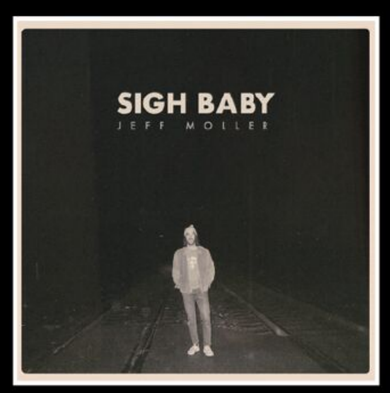
'New World Artifacts' is the debut album from French five-piece Unschooling. Their energetic lo-fi art-rock may be underscored with subtle pop melodies but is never far from breaking down into chaotic no-wave discord.

MEATRAFFLE

BASE AND SUPERSTRUCTURE

BLANG RECORDS LP / CD

South London ne-er-do-wells Meatraffle make huge strides forward with this third album of funky trumpet-laced street pop combining a caustic wit with a tender heart.



JEFF MOLLER

SIGH BABY

ROYAL OAKIE CD

Jeff Moller's debut mines his background in indie-rock, garage, psych, & country through 10 slacker anthems. Featuring contributions from members of Sugar Candy Mountain, Papercuts, Michael James Tapscott, & more.

CARGO COLLECTIVE: AN AMALGAMATION OF RECORD SHOPS AND LABELS DEDICATED TO BRINGING YOU NEW MUSIC

IRELAND: DUBLIN - SPINDIZZY / KILKENNY - ROLLER COASTER SCOTLAND: DUNDEE - ASSAI / EDINBURGH - ASSAI / EDINBURGH - THORNE RECORDS / GLASGOW - ASSAI / GLASGOW - LOVE MUSIC / GLASGOW - MONORAIL WALES: ABERYSTWYTH - ANDY'S RECORDS / CARDIFF - SPILLERS / NEWPORT - DIVERSE / SWANSEA - DERRICKS NORTH- WEST: LIVERPOOL - 81 RENSHAW LTD / LIVERPOOL - PROBE / MANCHESTER - PICCADILLY RECORDS / NANT-WICH - APPLESTUMP RECORDS LTD / PRESTON - ACTION RECORDS NORTH-EAST: BINGLEY - FIVE RISE / HARROGATE - P & C MUSIC / HEADINGLEY - VINYL WHISTLE / HUDDERSFIELD - VINYL TAP / LEEDS - CRASH LEEDS - JUMBO RECORDS / NEWCASTLE - J G WINDOWS / NEWCASTLE - BEATDOWN / NEWCASTLE - REFLEX / SHEFFIELD - BEAR TREE / SHEFFIELD - RECORD COLLECTOR / SHEFFIELD - SPINNING DISCS MIDLANDS: CAMBRIDGE - LOST IN VINYL / CAMBRIDGE - RELEVANT / COVENTRY - JUST DROPPED IN / LEAMINGTON SPA - SEISMIC / LEIGHTON BUZZARD - BLACK CIRCLE / LETCHWORTH - DAVID'S MUSIC / LOUTH - OFF THE BEATEN TRACK / NOTTINGHAM - ROUGH TRADE / OXFORD - TRUCK STORE / OXON - STRUMMER ROOM RECORDS / WITNEY -WITNEY TRUCK SOUTH: BEXHILL ON SEA - MUSIC'S NOT DEAD / BLANDFORD FORUM - REVOLUTION ROCKS / BRIGHTON - RESIDENT / BURY ST.EDMUNDS - VINYL HUNTER / GODALMING - RECORD CORNER / LEIGH-ON-SEA - FIVES / LONDON - BANQUET GRAVITY / LONDON - CASBAH / LONDON - FLASHBACK / LONDON - ROUGH TRADE EAST / LONDON - ROUGH TRADE TALBOT RD / LON-DON - SISTER RAY / LUTON - VINYL REVELATIONS / NORWICH - SOUNDCLASH / NORWICH / VENUS VINYL / ROMSEY - HUNDRED / SOUTHSEA - PIE & VINYL / SOUTHEND ON SEA - SOUTH RECORDS / ST ALBANS - EMPIRE RECORDS / WATFORD - PARADE VIBES / WIMBORNE - SQUARE RECORDS / WHITSTABLE - GATEFIELD SOUNDS / WINCHESTER - ELEPHANT RECORDS SOUTH WEST: BRISTOL - ROUGH TRADE / CHELTENHAM - BADLANDS / FALMOUTH - JAM FROME - RAVES FROM THE GRAVE / MARLBOROUGH - SOUND KNOWLEDGE / TOTNES - DRIFT MAILORDER AND INTERNET ONLY STORES: BLEEP.COM / BOOMKAT.COM / NORMANRECORDS.COM / PEBBLE RECORDS CO.UK / RECORDSTORE.CO.UK

2ND FLOOR - 25 HEATHMANS ROAD, LONDON SW6 4TJ - WWW.CARGORECORDS.CO.UK - 0207 731 5125

Tailor-made

THE GARMENT DISTRICT present bespoke '60s psych nuggets, synth anthems and glam-adjacent bangers on album #4. **CHRISTOPHER BUDD** approves

Multi-instrumentalist, founding member of Brooklyn indie-popsters The Ladybug Transistor, and prolific collaborator with the likes of Kevin Ayres to Sonic Boom, Jennifer Baron is a woman at the centre of many things. Now she's back with a new LP from her own psych-pop project The Garment District – and it's a family affair.

"One extremely rewarding aspect of recording the LP was working with my cousin Lucy Blehar, who is a vocalist," explains Jennifer, who also plays with her brother Jeff in The Ladybug Transistor. "I've always been drawn to the concept of family bands, and what can arise between relatives who collaborate on creative endeavours… it's a very close bond personally, and an organic way of enjoying the studio environment together."

The LP was recorded at the home studio of Jennifer's friend David Klug in Mount Washington, Pittsburgh. "I love the energy and ambience of home studios," enthuses Jennifer. "David's studio is only a few miles from my house, so recording there is very organic in terms of the flow of ideas and supporting my own processes for experimentation, arrangements and production.

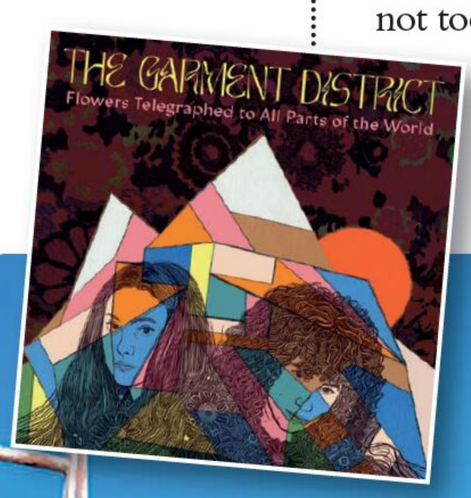
"I am someone who loves the recording process. I love experiencing how recording music can unfold along sometimes unexpected trajectories. I often went into the studio with nearly fully realised songs and arrangements, but also stayed open to the chemistry that emerges when a song veers into a different direction, with new dimensions revealed because of being in a particular place in time".

And of course, the process was affected by the pandemic. "Everything was uncertain, terrifying, upended. Time became warped. Communication, distance, movement, your own body in space and your surroundings being reconsidered. Mixing an album during pandemic interruptions ultimately led to a cocoon around the process, a chance to hyper-focus on the meticulous art of mixing and mastering, which can seem like alchemy or magic at times. Hearing could be amplified, since other parts of reality were put on hold, if that makes sense!

"Finishing an album that you've worked incredibly hard on during a pandemic is unlike any other creative experience I have known. I'm still digesting the impact and how the pandemic continues to weigh heavily on us all."

Jennifer will be busy on tour in the US in November with The Ladybug Transistor. It can't be easy translating her sound world to the stage. "I've come to embrace loosening up the relationship between recorded material and live shows," she explains. "I truly love performing but am also at peace with the fact that a few songs might never be performed live. I love that music exists in a particular point in time, with a beginning and an end, it's fleeting and fluid yet always with us.

And as for The Garment District, "I already have some new material started and would love to be back in the studio in the not too distant future."



Flowers Telegraphed to All Parts Of The World is out now on Happy Happy Birthday To Me

Jennifer Baron and Garment District co-vocalist Lucy Blehar

"I love experiencing how recording music can unfold along sometimes unexpected trajectories"

ALLAH LAS ZUMA 85

the new album ZUMA 85 out October 13

Cactus Discs

INNOVATIVE LEISURE

it's a **happening** thing

British Made

Quality denim designed and manufactured in Brighton.

JON 'MOJO' MILLS discusses the **DAWSON DENIM** philosophy with founder Kelly

Like many *Shindig!* readers, Kelly Dawson, the founder of the Hove-based Dawson Denim, has a background in the mod/'60s/scooter scene. "I swapped my 1959 Vespa VBA for a '57 BSA Bantam," she says, "which was a starting point for our branding for Dawson 12 years ago," adding that her husband and business partner Scott has his '60s Lambretta Series 2 parked outside their shop front in Hove, Sussex.

In her previous life as a "denim specialist" she's travelled all around the world. "My last role was Denim Product Manager at Ben Sherman, and I'm proud to have been the first designer to introduce selvedge to that range." Dawson adores "raw denim". "There's nothing like the feel of pulling on a brand-new fresh pair of raw selvedge jeans, you literally feel the quality. Wear them every day and in three years you'll have the most incredible fades no laundry can achieve; personal to you. People will stop you in the street and ask you where you got them. The leather patch, threads and trims all gaining their own patina."

What is it about the reimagining of denim, particularly for people of a certain age who have grown up through their own versions of "vintage yoof cults"? "When you are into the 'mod' or '50s/60s scenes, after a decade or so you want to experiment, which gives opportunity for other sub-cultures. Women like to change and evolve with their style, often emulating stars from those periods. The option to delve into history can be a rabbit hole. Dennis Hopper's fringe jacket worn in *Easy Rider* has its history from Native American Buckskins of years before. It then became fashionable in '69. Jeans only became a fashion item in the '30s when Levis created the 'Western Wear' range, included in this were jeans cut specifically for women. Holidays on the ranch became popular and jeans moved from being a 'men only' club to Marilyn Monroe wearing them on screen. Also, the apparent timeless disconnect from the fashion of denim in the '60s always seemed at odds, but appealing. Particularly the mid-60s American garage and British psych bands all wearing the tightest or grooviest fashion clothing of the day, matched with a pair of relatively wide Levis 501s, Type II jacket or Lee 101 rider, that were from the previous decade – cool utilitarianism."

Just look at that jacket. One of the new items in the current range

When it comes to the coolest jean cut, Kelly chuckles knowingly. "It's gotta be George Harrison as the gravedigger on the *Abbey Road* album, right?"

Inspiration comes from film and music, rather than plagiarising the bigger brands' glory days, although Kelly does admit to coming up with their 'regular fit' after thumbing through the pictures in Teruyoshi Hayashida's book *Take Ivy*. With the forthcoming 'Hopper' jean collaboration with local friends TSPTR, the AW23 range just launched in Coal Drops Yard, Kings Cross, London, and their wholesale 'Made In Japan' line due, it's fantastic to see a British fashion brand thriving.

Head to dawsondenim.com or visit the shop to try and buy

happening right now

Divine Time

Australian psych-rockers **DRUID FLUIDS** summon the creative spirits

"I was backpacking in the mountains of Nepal, when at the highest peak, weary and tired, I sought refuge under a Baobab tree. Suddenly, a crack of lightning split the tree in two. Upon a piece of burning bark was inscribed 'Druid Fluids'."

Adelaide musician Jamie Andrew is teasing. The less mystical truth is that a friend suggested the alias for his nameless band shortly before an early gig. That playfulness between reality and illusion permeates Druid Fluids' debut album *Then, Now, Again & Again*. Each of its 11 songs is written from the perspective of a different narrator. "The idea that who we were, are and will be is ephemeral," muses Andrew. That standpoint provides for lyrics that span a broad spectrum "from the degradation of the planet, blind faith, media influence, to more personal ruminative ideas of social disposition, monotony and self-actualisation."

Musically, the album is a mesmerising swirl of soft vocals and shimmering guitars. Andrew cites The Beach Boys and Frank Zappa among his influences. "I had always been interested in surprising and sometimes jarring arrangements. I loved the juxtaposition of a strange instrumental backdrop to a catchy pop vocal melody existing in the foreground." First single 'Into Me I See' offers an enticing preview of the main performance with its infectious hooks and unusual time changes complemented by a kaleidoscopic video.

On stage Andrew works with other musicians but in the studio he is, with the exception of sitar player Oscar Ellery, a one-man band. "I've always felt more comfortable in a solitary environment," admits the multi-instrumentalist, "especially as my creativity seems to be somewhat nocturnal. Growing up in the age of DIY, creative self-sufficiency has always seemed like an attractive quality and a fun one to pursue."

Having established a reputation for their live performances, Druid Fluids are primed with their first studio offering to draw new followers into their ritual circle.

As told to Clive Webb

Mr. Mellow's MUSIC Légère RECORDINGS

Music with a Northern Soul

OUT NOW

THE FAITHFUL BROTHERS
The Faithful Brothers
(LP & digital) MMM 008

Is there a Northern Soul scene in Tel Aviv? Yes, there is! If you're a soulie, look for the Tel Aviv Soul Club, the brainchild of Yashiv Cohen (Men Of North Country) who also now leads The Faithful Brothers, a new puristic band formed with legendary soul collectors the Neeman brothers, creating their own unique blend of classic Northern Soul 45s and early 1960s R&B sounds.

OUT NOW

CARWYN ELLIS & RIO 18
Yn Rio
(LP, CD & digital) LEGO 238

Carwyn Ellis from Cardiff/Wales is a singer, songwriter, composer, arranger, multi-instrumentalist and record producer. His new album "Yn Rio" is a collection of songs inspired by Brazilian music, sung in Welsh and recorded together with The BBC National Orchestra Of Wales.

OUT NOVEMBER 2023

DAVID FOSTEX
Dark Yacht
(ltd. LP 300 copies & digital) LEGO 310

A mysterious Yachtrock supergroup with an explicit edge, led by Shawn "Silver Fox" Lee.

OUT NOW

MAX BEESLEY'S HIGH VIBES
Zeus
(LP, CD & digital) LEGO 296

The first ever full-length album by vibraphonist Max Beesley (Paul Weller, Jamiroquai). Musicians include Steve Gadd, Dean Parks, Christian Sands etc.

OUT NOW

THE CHESTERFIELDS
Now Modern Homes
(LP, CD & digital) MMM 001

38 years since they formed in Yeovil, Somerset, The Chesterfields are back with original "Kettle" producer John Parish (PJ Harvey, Eels etc).

OUT NOW

JOEL SARAKULA
Island Time
(LP, CD & digital) LEGO 278

The latest from Joel Sarakula and his first since relocating to The Canary Islands, covering softrock, soul, disco & reggae.

OUT NOW

EMM GRYNER
Business & Pleasure
(LP, CD & digital) LEGO 283

Infused with the sunshine soul and stellar playing of the late 70s and early 80s produced by Fred Mollin (America) and guests Pat Coil (Michael McDonald), Shannon Forrest (Toto) etc.

***** sustainable & funky from Hamburg since 1996 *****

Distribution: Broken Silence / Kudos Records / Zebralution

it's a **happening** thing

True Believers

THE FAITHFUL BROTHERS' heartfelt authentic northern soul that hails from... Tel Aviv?

PAUL RITCHIE investigates

Since its inception in the Northern England heartlands of Wigan, Stoke and beyond, northern soul has spread far and wide. Yashiv Cohen and biological brothers Johnnie and Bin Neeman, who hail from Israel are a case in point. Together they formed a band aptly called The Faithful Brothers (Neeman means Faithful in Hebrew). Their debut album is a truly authentic soul experience, featuring northern soul stompers and immersive deep-soul originals.

Yashiv will be familiar to some as the lead singer of Men Of North Country, a Tel Aviv band that has recorded two albums for Acid Jazz. So why TFB? "TFB as an idea preceded MONC," Yashiv tells *Shindig!* "Once I heard J&B's knack for song writing I knew we had to put it out there somehow. Then came MONC, which is an amazing experience, but I've never given up on releasing TFB tunes. You strike soul gold only every so often."

Speaking on the origins of how The Faithful Brothers came to be, Yashiv reveals, "Johnnie and Bin are sons of a diplomat, so by moving around the world they had the luck of being exposed to soul music in the late '60s and early '70s, which was pretty rare for Israelis at the time. Personally, I got into northern soul through the back door, through Dave Godin's *Deep Soul Treasures* comps. All soul lovers come from The Deep South, one way or another, even if they find their destiny up North.

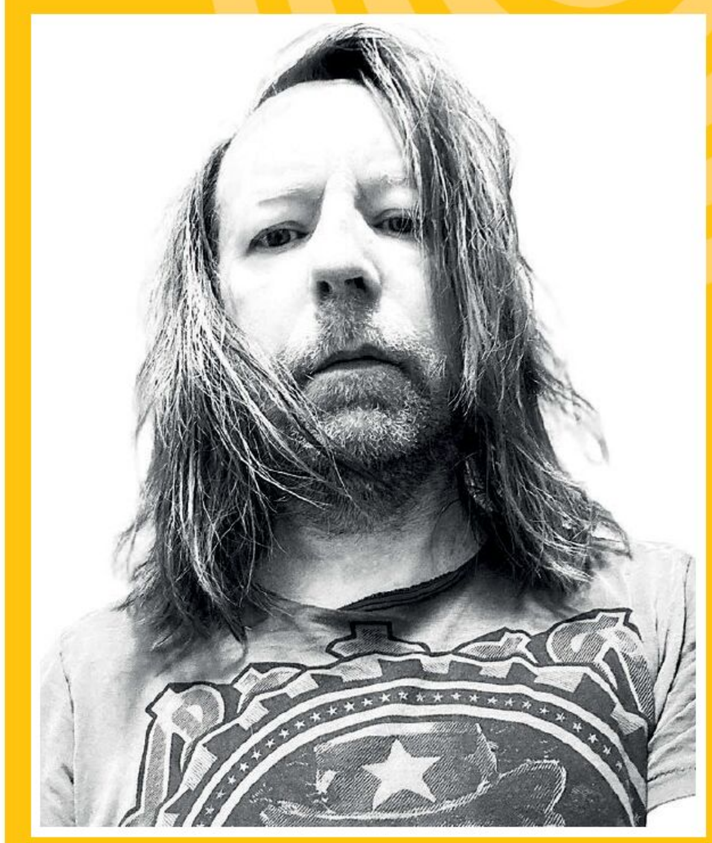
"A café owner who heard me deejay told me I had got to come listen to these brothers spin their records, and that's when I met J&B. It turned out that Johnnie was running a website called *The Soul Of The Net* (now sadly defunct), and that really became my personal gateway to this amazing world. We started deejaying together and founded The Tel Aviv Soul Club, and at some point, they played me some tunes they recorded in their teens and 20s – I was dumbfounded, floored. I knew right there and then that these guys need to get back to writing soul tunes."

From the shuffling four to the floor beats and the yearning, heartfelt lyrics, the attention to detail is stunning. "J&B are hardcore '60s purists, musically," notes Yashiv, "In other words, they notice every nuance and read all bluffs. Especially Bin, who served as Soul Inspector on the album. Soul music really runs through their veins, and it shows sonically. It's all purely organic, nothing of the sort of 'Let's make it sound like X'." The slogan 'Keep The Faith' couldn't ring more true for these soul brothers.

The Faithful Brothers is out now on Mr Mellow's Music

The Faithful Brothers. They'll never leave you for another

hear & now



Sun Dial's **GARY RAMON** shares his current fave raves

LISTENING (OLD)

The Monks' *Black Monk Time*. In a past life I found an original 1966 copy on Polydor in a record shop in Berlin. A holy grail of heavy garage-punk and an astounding slab of raucous energy. Punk before punk was a word. It surely paved the way for metronomic rhythms later used by krautrock masters such as Can and Neu. American GIs stationed in Germany sporting the unlikeliest of haircuts, totally bonkers. Still, don't let that put you off.

LISTENING (NEW)

Carrie Martin's *Evergreen*. There's an ethereal folk singer called Carrie Martin who got an excellent review in *Shindig!* She's a guitarist, a protege of Gordon Giltrap, with shades of Nick Drake. Her vocals conjure up Joni Mitchell and Mandy Morton and her own voice has a distinct dreamlike quality. Her new album *Evergreen* is on Psychotron, and she has tour dates you can find on her own website.

READING

Pleasures Of The Unknown by Martin Hannett. Martin Hannett is to indie as Phil Spector is to early '60s classic American pop. Straight off, I like this guy. He said he didn't look at VU meters, instead preferring to record the "feel" of the instrument. This book goes into forensic detail of all the gear he used on all those early Factory releases. It's intriguing to know how he got those sounds. A maverick, but a leader in his field.

WATCHING

War Of The Worlds, the 1953 original. I saw *War Of The Worlds* when I was a kid. I expected aliens to invade the house at any moment! The budget was so minimal compared to the Hollywood remake. To be believable they had to get very creative with sights and sounds. When mailing out some Dial records recently, I realised they used a tape dispenser to create the sound of death rays from the alien spacecraft! This is how Sun Dial works – there's no Abbey Road budget.

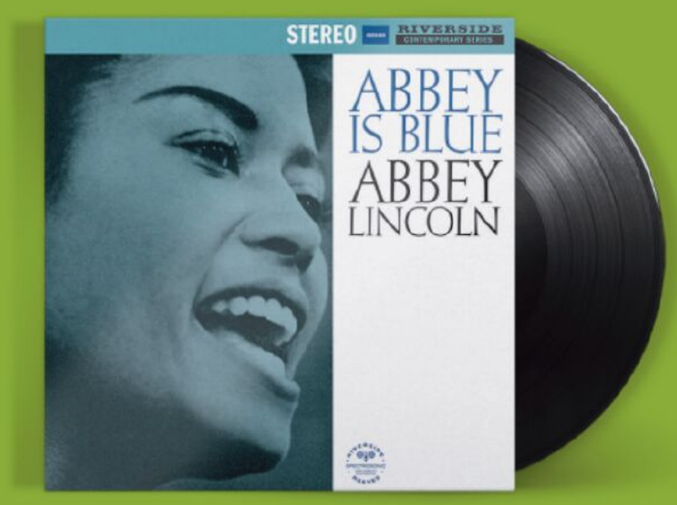
As told to Andy Morten

Messages From The Mothership is out now on Sulatron

CRAFT™
RECORDINGS

JAZZ
ESSENTIALS

ORDER HERE



ORDER NOW

CRAFT™
RECORDINGS

Catch A Rainbow From The Sky

KATY J PEARSON was born two decades after folk-horror masterwork *The Wicker Man* first found its way onto British cinema screens. But like the stream of admirers who have fallen under its spell in the 50 years since, Pearson has grown to love both the film and its iconic soundtrack, and has re-interpreted some of its highlights for the 50th anniversary box set, as she tells **SARAH GREGORY**

Pearson was in fact a committed fan of the soundtrack long before she had even watched the film, a testament to composer Paul Giovanni's music and the way in which *The Wicker Man*'s allure has evolved over time. "I actually listened to the soundtrack lots, before one evening I finally decided to watch the movie," says Pearson. "It was a joy to have the visual element and soundtrack together."

And the singer had already begun flirting with performing the film's music long before being approached for the anniversary celebrations – her up-tempo version of 'Willow's Song' appearing on 2022 album *Sound Of The Morning*. "At the time it was a song I was listening to a lot and then one day in rehearsals I just said to the band, 'Can we try a cover for Green Man [Festival]?' It ended up being a solid in our set, so when the album was being made it was a no-brainer to put it on." Having cultivated a love for the music's folk aesthetic, Pearson was overjoyed when Studio Canal came calling. "[I] was in a limbo period between records so felt like a great thing to get stuck into."

The EP not only includes Pearson's 2022 version of 'Willow's Song' but also a more trad rendering with folk collective Broadside Hacks. "I like them both the same. It's nice having a reworked version like the one from my record, but getting to do a trad version was also so much fun to do." And it's not just the Hacks who feature, the musical tribute is awash with some of today's best contemporary musicians, including H Hawkline and Wet Leg. "I wanted to work with a real mixture, but also people that I knew appreciated the soundtrack," says Pearson. "Working with Broadside was essential as I'm part of it... the rest of the collaborators just came together naturally."

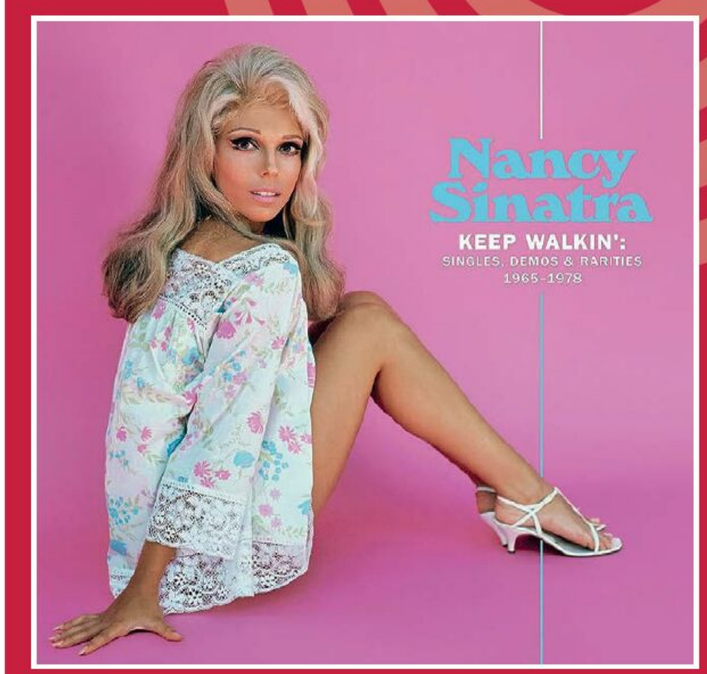
And as for the film itself. "I think it's a brilliant movie," says Pearson. "[It] represents being outside the box and beating your own drum and I think it resonates with the younger generation because of that." We wholeheartedly agree.

Katy J Pearson & Friends Present Songs From The Wicker Man appears as part of Studio Canal's 50th Anniversary Collector's Edition of The Wicker Man out now and is available digitally on 31st October

There's nothing we like to do more when the nights draw in than watch some vintage horror from the golden age of fuzzy video cassettes. TSPTR's fall/winter collection 'Videodrome' honours video stores and horror rentals with a line of new t-shirts and sweats that carry urban myths and folklore, like "Mothman" and "Bigfoot", into the video rental promo age. There are designs for actual movies, Cronenberg's *Videodrome*, Neil Young's *Rust Never Sleeps*, and the never completed acid sci-fi movie starring Gram Parsons, *Saturation 70*. The Grateful Dead are represented in the MTV age and gonzo journalist/author Hunter S Thompson also gets a look in. A new range of outerwear launches for the chillier months too, including a lovely selvedge sack jacket, advisor shirts, a new patterned 'nam jacket, some camo Zuma pants, and the usual range of *Peanuts* goodies.

Head to tsptr.com to snap these up

good news



This October Light In The Attic Records shine their torch on more hidden and unheard recordings with the latest release in their **NANCY SINATRA** archival series. *Keep Walkin': Singles, Demos & Rarities 1965-1978* showcases material not previously released on vinyl and, in some cases, any format. The collection includes Lee Hazlewood originals, cover versions of material by the likes of Neil Diamond and Bill Withers, and even demos from an abortive disco album. Beautifully designed, the double album comes with an illustrated booklet featuring interviews with Sinatra and Wrecking Crew keyboardist Don Randi. Exclusive ediitons are also available from Sinatra's own website.
lightintheattic.net

The 10th **DOC 'N' ROLL FILM FESTIVAL** takes place at cinemas across London between 26th October and 12th November. Prepare yourself for an event dedicated to promoting innovative and unconventional musicians by streaming the eclectic array of documentaries on artists ranging from Sun Ra to The Anti-Nowhere League on the agency website. Highlights from the festival are also due to be screened in eight other cities including Birmingham, Brighton, Bristol, Cardiff, Edinburgh, Glasgow, Manchester and Nottingham.
docnrollfestival.com

Surprisingly not in competition for longest title of all time, the BFI London Film Festival on 14th and 15th October screens the premiere of ***SCALA!!! OR, THE INCREDIBLY STRANGE RISE AND FALL OF THE WORLD'S WILDEST CINEMA AND HOW IT INFLUENCED A MIXED-UP GENERATION OF WEIRDOS AND MISFITS***. The documentary tells the story of the iconic London cinema that drew hip audiences attracted by its daring programming. With a soundtrack by Barry Adamson and appearances by cult musicians such as Jah Wobble and Matt Johnson, directors Jane Giles and Ali Catterall promise "an X-rated big screen love letter" to this cultural institution. A general release follows in January.
bfi.org.uk

True to its ironic title, critics took some time to recognise **FRANK ZAPPA**'s 1973 album *Over-Nite Sensation*. Now widely hailed as one of his watershed recordings, Zappa Records and UMe are marking the 50th anniversary of its release with a new super deluxe edition. Available on 3rd November, the five-disc set includes an astonishing 57 previously unreleased recordings, including two concert performances and an extensive booklet with photos and liner notes. New vinyl additions featuring further material not in the box set are also being issued so be prepared to ask your bank for an extended overdraft.
zappa.com

A Tribe Called GOAT

Medicine

BY

GOAT

“IT’S TIME TO TAKE YOUR FULL DOSE”
13 OCTOBER 2023

what's in a **label?**

Through An Electric Glass Darkly

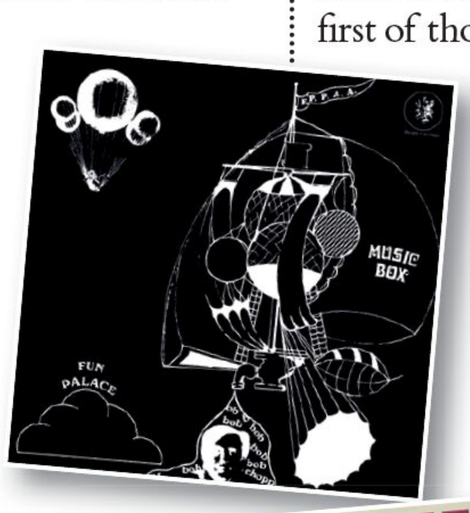
In Mervyn Peake's *Gormenghast* the local villagers fiercely compete for the privilege of having their unusual and colourful sculptures displayed in the titular castle's hall of **BRIGHT CARVINGS**. The desire to preserve and showcase the obscure and extraordinary also drives longtime collector and rare record dealer Jon Groocock in his new label venture of the same name, as told to **AUSTIN MATTHEWS**

Having been involved with another reissue company until recently, Jon used the experience to start Bright Carvings, which will primarily be focused on vinyl reissues of private pressings, acetates, and unreleased material from British artists. In terms of the current and future output, Jon describes what he is looking for, "Music from 1967 to '74 with a genuine underground vibe. We're looking for charm, authenticity and sincerity." One major differentiator for the label is the great repository of knowledge and connections already amassed by Jon, as he explains, "We have access to some deep archives and there are discs of real merit that are only known to elitist collectors and have not yet been re-released."

The first four albums issued on the label fully justify the effort. Music Box's *Fun Palace* ('69) is a superb insider psych-folk trip steeped in hippy commune dope-haze. Monk's *Through An Electric Glass Darkly* (circa '70), meanwhile, marries Pretty Things-style fuzz leads with Deviants-inspired underground vibes with stellar results. The two most recent releases are Terraplane's *One* ('70) – a west-coast flavoured band from Sussex with a great bluesy-psych sound; and Robert Naylor's *Skates* ('73). The latter is Jon's favourite of the four, "We were just about to release Robert's first (and we thought only) LP, a thing of delicate beauty, when his brother sent us a CD-R of *Skates* out of the blue. It's a fully formed, beautifully written and recorded piece of chamber folk-rock."

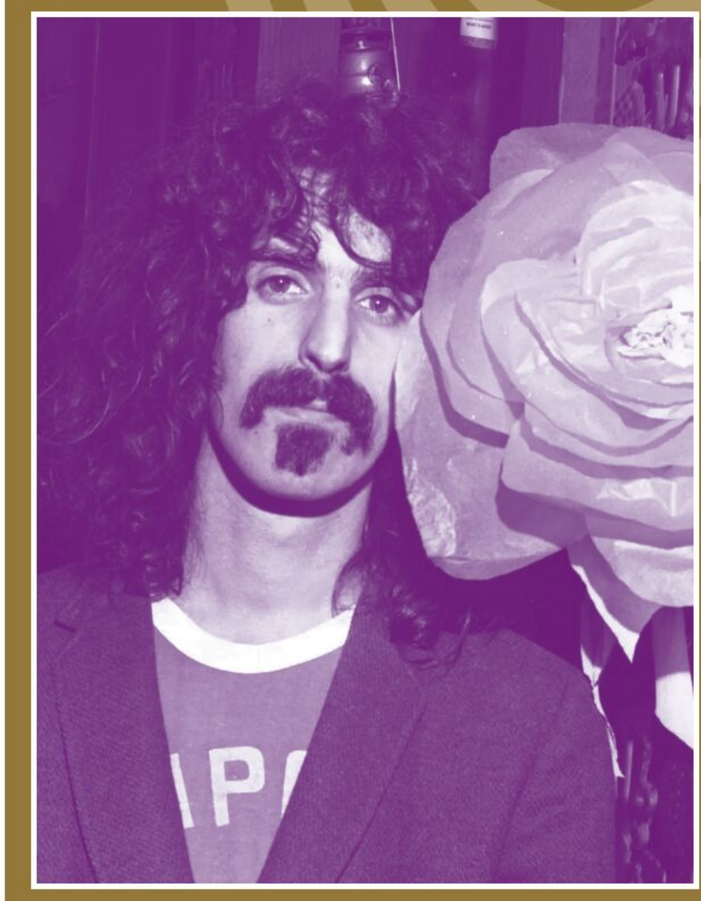
There are many exciting releases from the label to come, with Jon having secured the rights to the four albums from the Alice Island Band collective, whose *Splendid Isolation* LP ('74) is a collector's favourite. The first of those, Tim Phillips' *Giant Tortoise* ('68), is out in December. Alongside this will be *Traitors' Gate* by Raven, which is a sleazy chunk of wasted heavy-rock from '73. Asked how such lost gems were discovered, Jon replies, "Often it's by accident and word of mouth, and we've had a steady stream of leads from our collector customers. Anyone out there who has an unknown acetate, get in touch."

Visit brightcarvings.com to see the catalogue



Robert Naylor performs at Langley Park Festival, March 1972; Bright Carvings' new releases

next issue



THE LOS ANGELES FREAK SCENE

Mutant blues, the *avant-garde* and sardonic critiques of the peace and love generation: Zappa, Beefheart, The West Coast Pop Art Experimental Band and others

THE BLUES MAGOOS

New York's sharp garage/psych legends' prime years

LOCOMOTIVE

Midlands blue-eyed soul aggregation's move into the progressive

DAVE EVANS

The forgotten great of the '70s folk scene

PLUS...
BILLY TIBBALS, PETE MOLINARI, DONOVAN, STRANGERS IN A STRANGE LAND

NEW ALBUMS FROM
GRUFF RHYS, MATT BERRY, LARGE PLANTS, DAVID HOLMES, SKINSHAPE

REISSUES FROM
BRINSLEY SCHWARZ, CRABBY APPLETON, THE RUNAWAYS, THE DOORS, CLYDIE KING

AND MUCH, MUCH MORE
PUBLISHED 2nd NOVEMBER

THOMAS WALSH

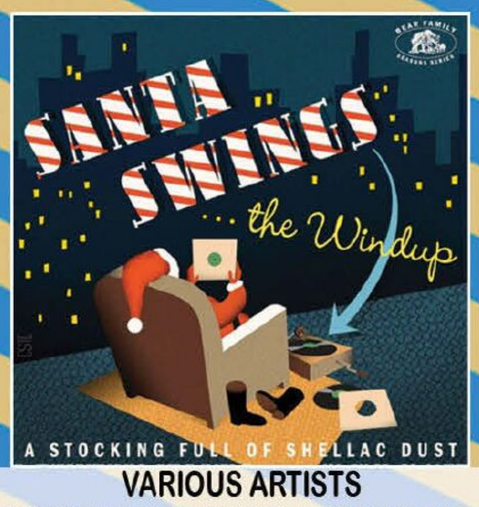
The Rest Is History

BLACK VINYL/COLOR VINYL/COMPACT DISC/DIGITAL

CURATION RECORDS

WORLDWIDE DISTRIBUTION BY BORDER/REDEYE

ORDER ONLINE: CURATIONRECORDS.COM



VARIOUS ARTISTS

SANTA SWINGS THE WINDUP- A STOCKING FULL OF SHELLAC DUST (LTD RED VINYL WITH POSTCARD)

BEAR FAMILY

Swinging jazz at its best, rousing swing of the 30's and 40's highly danceable elegant but cool . Count Basie, Ella, Louis, and Glenn. Limited Red vinyl . Also available on CD.

IDRISSA SOUMAORO

DIRE

MIERUBA

Brand new album from Mali singer, guitarist & master of the kamalen n'goni. Soumaoro was the chef d'orchestre of the Ambassadeurs du Motel with Salif Keita before he left Mali. Available on CD and LP.

PETER DALTREY & THE KNOW ESCAPE

RUNNING THROUGH CHELSEA (LTD LP)

THINK LIKE A KEY

Peter Daltrey (Kaleidoscope) and Mark Mortimer (DC Fontana and The Sorrows) combine for an album that any longtime Kaleidoscope fans will enjoy. Also on CD.

ANTON BARBEAU

MORGENMUSIK / NACHTSCHLAGER

THINK LIKE A KEY

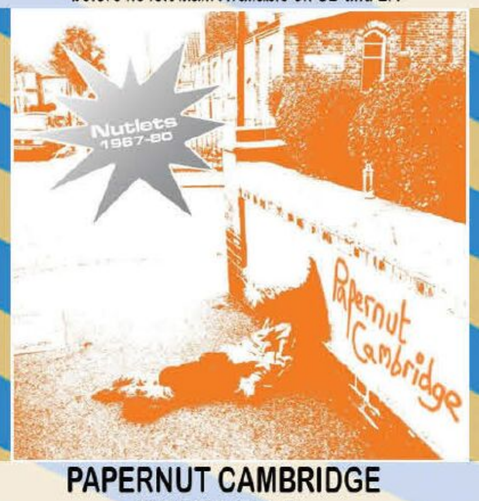
An audacious fusion of psychedelic pop, acid-rock, and funk. Recorded between the serenity of a Californian farm and the vibrancy of Berlin. Featuring an eclectic mix of talent inc. Colin Moulding of XTC and Bryan Poole of Elf Power and Of Montreal.

SECOND HAND

DEATH MAY BE YOUR SANTA CLAUS

THINK LIKE A KEY

Second Hands's classic second album from 1971- stands as a remarkable example of progressive/ psychedelic rock . 2023 remastered edition includes 12 page booklet.

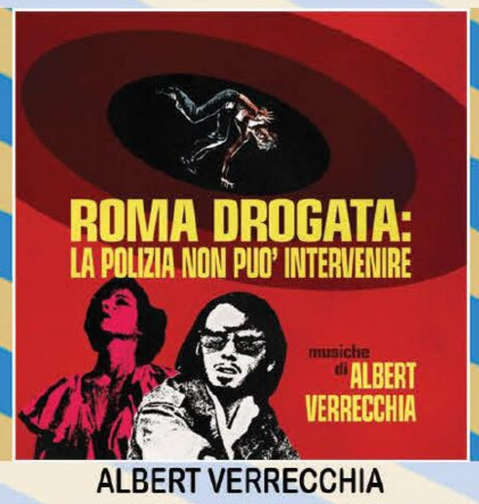


PAPERNUT CAMBRIDGE

NUTLETS 1967- 80

GARE DU NORD

Limited edition transparent orange vinyl pressing of the third album of 60's and 70,s pop cover versions . Nutlets Vol 2 1978-2001 also available.

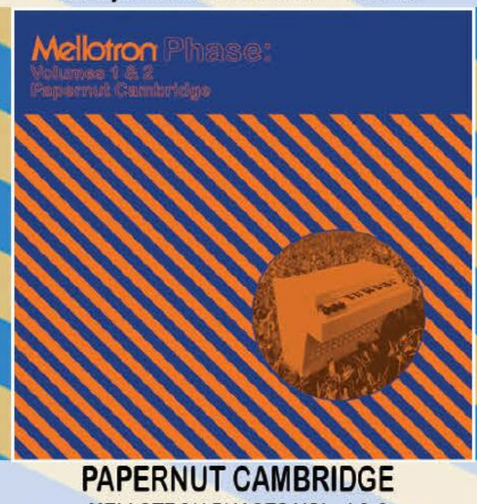


ALBERT VERRECCHIA

ROMA DROGATA LA POLIZIA NON PUO' INTERVENIRE

SUB OST

Superb soundtrack to the 1975 film (in English "Hallucination Strip"). Unlike other film score composers, Verrecchia preferred electric sounds to orchestral arrangements- Blues rock with a psychedelic influence The singer Edda Dell'Orso also appears in two songs. LTD 2LP



PAPERNUT CAMBRIDGE

MELLOTRON PHASES VOL. 1 & 2

GARE DU NORD

Super Limited edition of 2 x 10 inch plus poster. The two Mellotron Library music albums made for Ravenwood Music now packaged together in a new outer slip case.

..new releases from.. CODE7

code7music.com

code7distribution

Sandrevan Lullaby. Sixto Rodriguez cuts an exotic figure in 1971 London
PHOTO: COURTESEY OF RODRIGUEZ

To Whom It May Concern

In August, the world lost **SIXTO RODRIGUEZ,** a beacon of hope and humility, and a symbol of musical rebirth. Though his debut was declared a masterpiece in the wake of 2012's *Searching For Sugarman*, its follow-up ***COMING FROM REALITY*** evaded comparable plaudits. But his last gasp attempt at success before returning to life as a Detroit construction worker is both brilliant and disjointed, merging the abstract and the real.

SEÁN CASEY looks deeper into reality

In 1970, after a disappointing reaction to his debut *Cold Fact*, a fracture was emerging between Rodriguez and the album's production team of Dennis Coffey and Mike Theodore. As the trio began work on a second album for Clarence Avant's Sussex Records, a new opportunity presented itself. "I think he felt like maybe we were trying to change his lyrics or music a little bit," Theodore said in 2009.

With artist-producer relations strained, Rodriguez chose to record his second LP in London at the invitation of fellow American Freddie Bienstock. "If you suddenly got an offer to play someplace else or record someplace else, you would say, 'I'm gonna go!," Rodriguez recalled.

Intent on expanding his UK publishing company Carlin Music, Bienstock wrote to Rodriguez and arranged for the artist and his girlfriend and manager Rainy M Moore, to fly from Detroit to London, handing the production reins to The

Family Dogg's Steve Rowland.

Having made a name for himself working with Dave, Dee, Dozy, Beaky, Mick & Titch, The Pretty Things and The Herd, Rowland was keen. "I said to Freddy, 'Is this guy Rodriguez gonna do another album? Because if he is, I'd like to get in line and be the producer. I really, really am into this,'" he remembered. "Freddy said, 'Be my guest, man, because nobody's really interested.'"

Though label boss Avant opposed the idea, with the blessing of Sussex's influential distributor Buddah Records, Rodriguez landed in London at the end of '70.

Upon hearing the latest demos, Rowland was struck by the material's variation and the sense that Rodriguez could speak truth to power as well as his influences. "I listened to anybody who was doing interesting things with guitar, and with lyrics," Rodriguez told *Shindig!* in 2009. "I was drawn to anything that went beyond simple boy-girl themes, and simple crooning. Neil Young – when he wrote 'Ohio' after what happened in Kent State – that moved me."

With three weeks booked at Lansdowne Studios, Rowland assembled old Herd pals Gary Taylor and Andrew Steele, pianist Phil Dennys, and veteran guitarist, Chris Spedding. Meanwhile, Rodriguez holed up in Belgravia with Moore and honed songs written in Michigan and crafted new material in his temporary home. Far from tales of excess and scene-hopping, the couple kept themselves to themselves. "He wasn't a guy that was out on the town at all, very unlike rock stars or many singer-songwriters from that era," Rowland recalled. "He was writing a lot and keeping very busy with it."

The time elapsed since the muted release of his debut, sensibilities of a team of rock musicians – as opposed to Detroit soul players – and his new surroundings would each contribute to the album's varied style.

Closest to his previous recordings is the opening 'Climb Up On My Music', a folk-rock rallying cry to listeners with the frustration of *Cold Fact's* flop in mind. 'A Most Disgusting Song' is just that; its spoken-word depiction of Detroit's underbelly inducing a wince when heard with contemporary ears. In true-to-form contrast, the delicate beauty of *Reality* kicks in with 'I Think Of You', a nostalgia-soaked love song courtesy of a 29-year-old wordsmith 4,000 miles from home.

According to his daughter Eva, 'Heikki's Suburban Bus Tour' tells the true story of an anti-establishment outing that hit the Detroit press. Rodriguez, his Estonian friend (and title character) along with a group of friends chartered a bus, stocked-up on wine and drove around the suburbs in quiet protest of the middle-class's fascination with "hippies". 'Sandrevan Lullaby – Lifestyles' merges the writer's prematurely wise reflection ("Night rains tap at my window / Winds of my thoughts passing by") and social commentary ("America gains another pound / Only time will bring some people round") with Jimmy Horowitz's stirring string arrangements.

Coming From Reality producer Steve Rowland

"I was drawn to anything that went beyond simple boy-girl themes, and simple crooning. Neil Young – when he wrote 'Ohio' after what happened in Kent State – that moved me"
Sixto Rodriguez

The twin peaks of 'To Whom It May Concern' and 'Cause' see Rodriguez respectively matching Cat Stevens' command of melody while reaching the lyrical heights of an inner-city Dylan. "It's one of the saddest songs I've ever heard," Rowland said of the latter.

Though recorded on foreign soil, Detroit is omnipresent throughout *Reality*, permeating Rodriguez's introspective poetry through vivid imagery. Working class struggle, activism, romance, loss, city life, winter and wariness feature throughout – often together.

On its release in autumn '71, Rowland was hopeful. An initial review in *Cash Box* was promising too. "Programmers of every classification should find something their listeners can get into here [and] the singer/songwriter [will] receive wide attention through these efforts."

But with Avant's promotional efforts firmly focused on Sussex's new star Bill Withers, as with its predecessor, *Reality* came and went without biting. Rodriguez returned to Detroit and Rowland reformed The Family Dogg. So enamoured was Rowland with the artist, he included six Rodriguez-penned tracks on the inferior *The View From Rowland's Head* LP in '72. Though five of the six were taken from *Cold Fact,* it includes 'Advice To Smokey Robinson', a previously unrecorded composition likely written for *Reality*. "I've produced a lot of great ones, but he's my most memorable," Rowland said. Not everyone shared the producer's affection and memory.

Spedding admitted he had no recollection of the sessions, nor was he a fan of the recordings. "I had a listen to a couple of tracks from the album I did, and I thought it wasn't very good," he said in 2015.

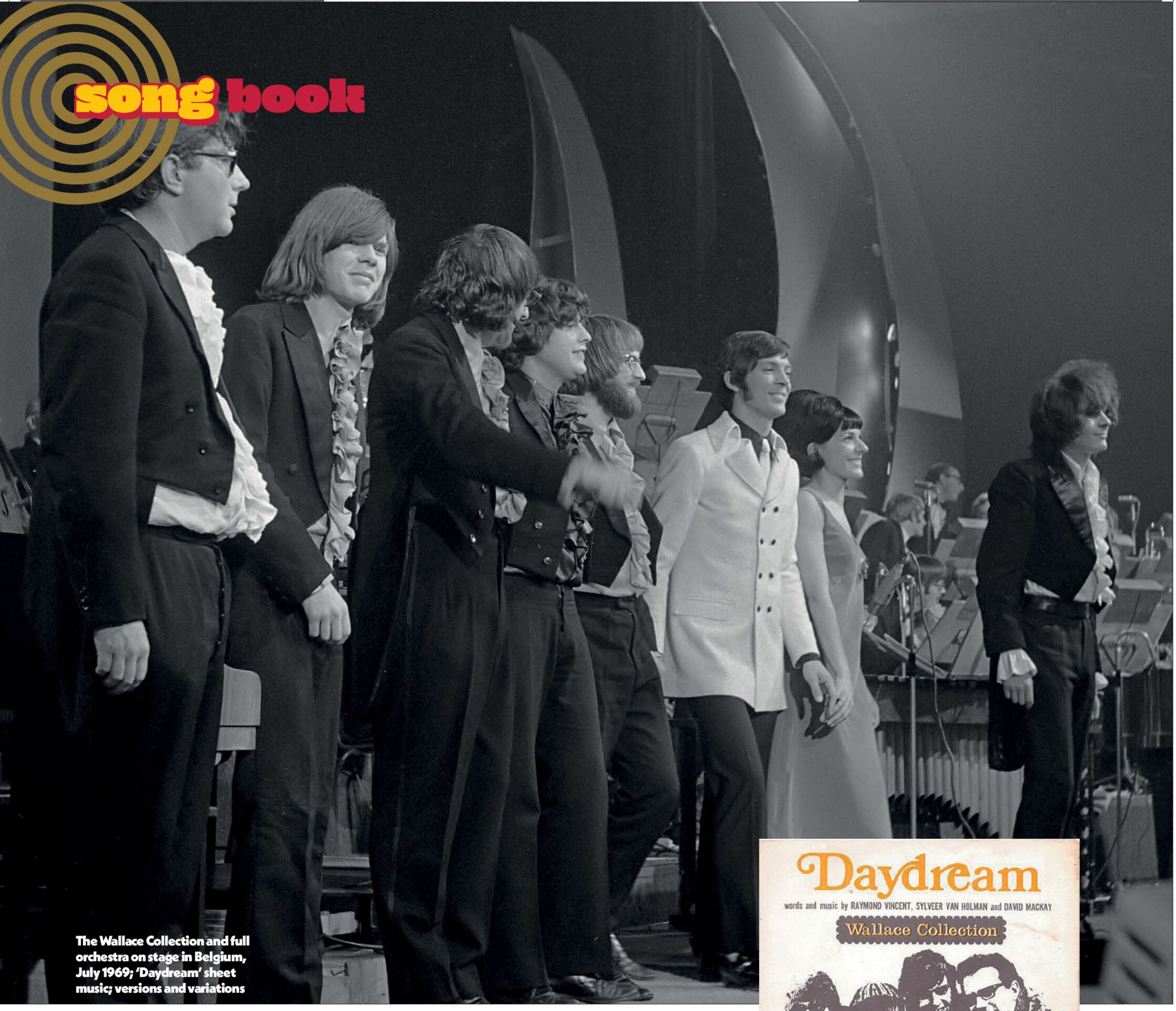
While undoubtedly falling short of *Cold Fact's* coherent brilliance, *Reality*'s magic lies in the juxtaposition of its simplicity and complexity and the combination of real and imaginary. It's this amalgam that fuelled intrigue in the writer long-after his recording career had ended.

This intrigue spread to the front cover following Rodriguez's rediscovery as musical sleuths attempted to determine the importance of a discarded shoe next to the artist and to identify the unknown contents of a plastic bag in his hand. Rodriguez would clarify. "The shoe had no real meaning. The photographer Hal Wilson came in from New York. We walked around Detroit and saw the house. Debris was laying around and the shoe was nearby. I took it and placed it beside mine. We only took seven shots for the album cover. Milton Sincoff designed the cover and we said at the time, 'If the album doesn't make it, the cover will!'" The bag of "something" was revealed to be a broken shard of glass.

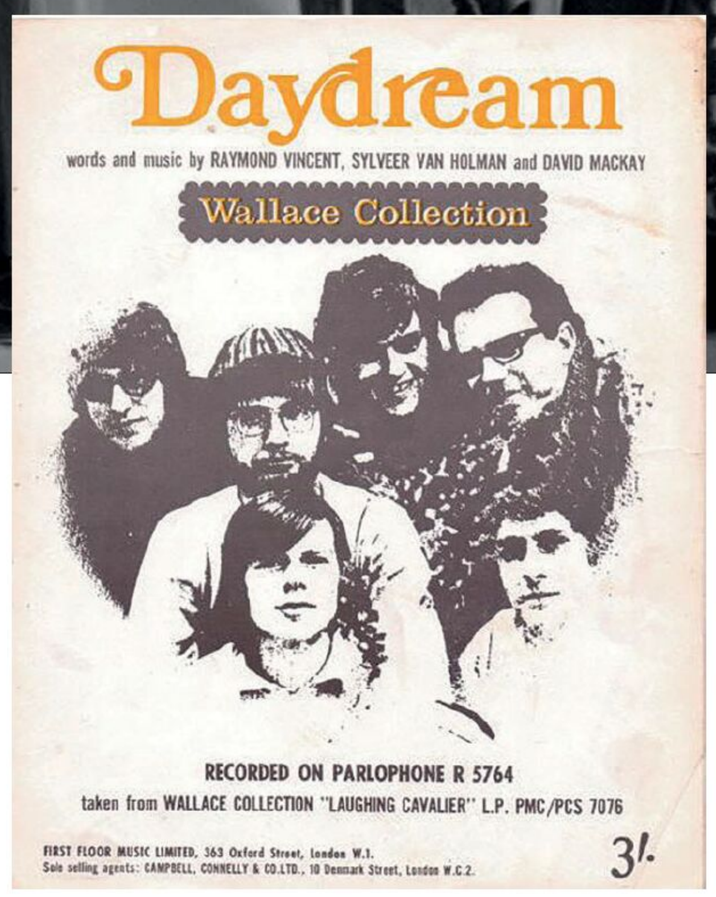
Under continued cover of obscurity, Sixto mended roofs, built walls and worked in a petrol station until recordings from both albums were reconfigured and issued in Australia and mid-Apartheid South Africa – a tale now well-known thanks to the Oscar-winning documentary.

Amid the film's success, Avant faced criticism for not handing over royalties earned through Rodriguez's popularity outside of the US. In a twist of fate, the two died five days apart in August this year.

Despite long-overdue interest in later life, fame was neither an aspiration, nor a comfortable state for Sixto, as highlighted by producer David Holmes, whose 2002 compilation *Come Get It I Got It* introduced many listeners to Rodriguez. "He was amazing but damaged by his experiences in the '60s and '70s – I don't blame him," Holmes told *Shindig*! in 2022. "I guess some artists are just so far ahead of the curve that the people in charge are too blind to see it, but fortunately for us, the cream always rises to the top." S!



The Wallace Collection and full orchestra on stage in Belgium, July 1969; 'Daydream' sheet music; versions and variations



Every Reverie

How did an innocuous 1969 Belgian pop ditty become the blueprint for trip-hop?

ANDY MORTEN gets lost in a '**DAYDREAM**'

"Daydream / I fell asleep amid the flowers / For a couple of hours / On a beautiful day." We all know it. It's the archetypal flower-power lyric, set to a musical backdrop of male/female vocal octaves, a languid descending bass line, staccato piano stabs and the kind of blissed-out beat that, 25 years later, would provide the bedrock for an entire British musical sub-genre. Yet it was written in 1969 by two members of a failed Belgian beat group and an Australian staff producer, with the sole intention of being recorded by a new, untested group, two of whom were members of The Belgian National Philharmonic Orchestra.

The song is 'Daydream'; the recording we know is most likely the one made by The Günter Kallmann Choir in '70. You could've assimilated it from any number of sources: UK TV adverts for British Airways, the Ford Focus car or H&M's 2023 spring and summer fashion collection; The Amorphous Androgynous' eye-popping, genre-busting 2009 mix CD *A Monstrous Psychedelic Bubble Vol 2: Pagan Love Vibrations*; British electronic duo I Monster's 2001 Top 20 hit 'Daydream In Blue', which samples the Kallmann track mercilessly and has since popped up on numerous TV shows and adverts (and was then re-sampled by Lupe Fiasco for his 2006 hip-hop smash 'Daydreamin'' and convinced The Beta Band not to release their own 'Daydream'-sampling 'Squares' as a single at the same time); one of many *Lounge Legends/Best Of Sampled/Chilled Beach/Dinner Party Grooves* compilations that sprang up in the wake of the '90s library/kitsch revival; one of dozens of easy-listening cash-in albums that slipped

it in between 'Venus' and 'In The Summertime' during the months following the song's original breakthrough. Anyway, chances are you've heard it one way or another

The Wallace Collection was born from the ashes of Sylvester's Team, a Belgian band that released half a dozen singles between 1965 and '67, the best of which relied heavily on baroque orchestration and Flemish melodrama. Upon splitting, Sylvain Vanholme, Freddy Nieuland and Marc Herouet formed the short-lived 16th Century with bass player Christian Janssen, and classical musicians Raymond Vincent and Jacques Namotte of The Belgian National Philharmonic Orchestra, both of whom were already flirting with pop in a band called Stradivarius. The six-piece relocated to London where they signed with EMI and renamed themselves after the museum opposite the label's headquarters in Manchester Square. Installed in Abbey Road Studios, they recorded debut album *Laughing Cavalier* under the auspices of David MacKay, an Australian producer who'd cutdozens of sides for EMI's Aussie Columbia imprint and steered The Twilights to national success, culminating with their '68 album *Once Upon A Twilight* – considered by many to be the high watermark of Antipodean psych-pop.

Vocalist/guitarist Vanholme and violinist Vincent wrote the entire album in conjunction with MacKay, although the latter's role may have been limited to helping with English lyrics (he had just one writing credit to his name prior to this). The band borrowed liberally from the classical canon, as if they felt they needed to assert their credentials in the face of the neo-classical tendencies of prog. Occasionally they forgot about the songs, which lurch from clunky post-psychedelic pop to the standard Europop fare of the day without truly asserting themselves. The back cover photo – frilly shirts and black-rimmed specs in the Grapefruit/Los Bravos style – doesn't do them any favours either. But wait! What's that lurking at the end of Side Two? A disembodied, plucked bass swells into a downtempo reverie (quite literally, the French word for 'Daydream') sung by drummer Freddy Nieuland in endearingly broken English. The extended 'Hey Jude'-style coda that accounts for half the song's running time seems unnecessary; nevertheless, 'Daydream' ends an underwhelming album on a gloriously high note.

"A disembodied, plucked bass swells into a downtempo reverie sung by drummer Freddy Nieuland in endearingly broken English"

The song trailed the album as a single in early to mid-69, EMI's international heft ensuring it saw action in over 20 territories. Despite the group's provenance, there was no Belgian edition – not that that stopped it from topping the charts at home (presumably through sales of French and Dutch copies). 'Reverie', the French language version that added a further minute to the song's fade, reached #3 in France. The Netherlands took it into their Top 20s. French pop chanteur Claude François was quick to pounce on the song for his late '69 hit 'Rêveries'.

While The Wallace Collection enjoyed their brief moment in the spotlight, they ultimately failed to follow 'Daydream' with another significant hit, an all-too-common state of affairs, as spelled out on their '70 single 'We Gotta Do Something New'. Meanwhile, 'Daydream' was quickly covered by its co-writer/producer MacKay, albeit in the slightly tongue-in-cheek wordless style of its pairing, Piero Umiliani's 'Mah-Ná-Mah-Ná'. French easy-listening bandleaders Raymond Lefèvre, Caravelli and Franck Pourcel, Brazilian Lirio Panicali and Brit Ronnie Aldrich would all drop 'Daydream'/'Reverie' onto albums over the coming months. Czech singer Věra Špinarová's '71 reading 'Jen mlč' adds snaking fuzz guitar.

But it's the version released in the summer of '70 by The Günter Kallmann Choir, a well-established German easy-listening vocal aggregation led by the 45-year-old Kallmann and known equally for its Teutonic "schlager dance parade" albums as it was for pop covers outings like *Feeling Groovy*, that would sear 'Daydream' into the collective consciousness. Online resources suggest the song's success can be attributed to it being "used on a popular easy-listening record of the time" but given its appearance on at least two Polydor easy-listening anthologies and *The Very Best Of* Günter *Kallmann Choir* that year alone, and a lack of reliable German chart information, its initial breakthrough remains a mystery. It was released in the UK in August, as the German Polydor label frantically attempted to expand its UK operation.

Fast-forward 25 years, to a generation of stoned crate-diggers for whom sitting through 10 charity shop easy-listening albums in search of beats and breaks has become an everyday occurrence. Kallmann's 'Daydream' has it all: the downtempo groove, the slinky instrumentation, the wide-eyed lyrics. Both Portishead and Tricky appropriated 'Daydream''s stealthy groove for 'Glory Box' and 'Hell Is Round The Corner' respectively, two cornerstones of the quiet explosion that was trip-hop in '95 (although both tracks actually sample Isaac Hayes' 'Ike's Rap II'). Next out of the traps was Sheffield electronic duo I Monster, whose 2001 single 'Daydream In Blue' utilises Kallmann's version almost verbatim. It's appeared in countless TV shows and adverts since, your archetypal lifestyle choice music: chilled but a little bit edgy. US rapper Lupe Fiasco in turn sampled the I Monster sample for his 'Daydreamin'' in 2006, while Belgian band Das Pop released a fairly straight cover of The Wallace Collection original in 2012.

The simple premise of 'Daydream' has proved deathless, timeless and ripe for reinvention as new generations of musicians are drawn into its sweetly intoxicating orbit. Catch it in a department store near you, but remember: it ain't muzak. S!

Don Grady makes a good impression on the set of *My Three Sons*

The Sound Of Young Los Angeles

With its preference for bright pop sounds and sunny imagery, it only makes sense that **CANTERBURY RECORDS** founder Ken Handler was the son of Mattel toy founders (and Barbie creators). Creating the aural equivalent of a fantasy land, the short-lived California label released a trove of catchy pop nuggets and more.

CHAIM O'BRIEN-BLUMENTHAL dives into the '60s sunshine

THE DONNYBROOK
Always Getting Hurt
(A-side, January 1967)

Gorgeous, folk-pop – longing but upbeat, with more than a passing Gene Clark influence. The group was reportedly from Bakersfield, and this song (their only single) was written by singer Dugan Turner and his friend Steve Lynd, but little else is known about them. Shame, as it's a beauty.

THE TEMPOS
(Countdown) Here I Come
(A-side, January 1967)

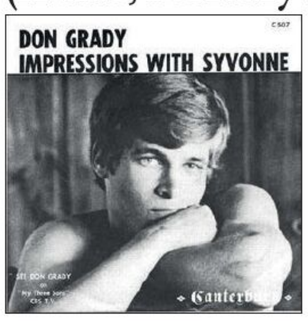
More soul greatness from Los Angeles, and another one bound to get everyone on the dancefloor. The Tempos had already released both sides of this as a single on the local Soultown label before Canterbury picked it up for wider distribution at the start of 1967. While it might not have lit up the charts, it's become a solid favourite of deejays through the years.

THE YELLOW BALLOON
Yellow Balloon
(A-side, February 1967)

When it comes to '60s sunshine-pop, few were more talented than producer-songwriter Gary Zekley. With an ear towards a catchy

melody, he wrote and produced a slew of bubblegum, sunshine and soft-pop gems in the '60s, including this hitmaker. Originally written for Jan & Dean, after Zekely had dropped in on their session and deemed their take unsatisfactory, he rushed right out and cut his own version, which, thanks to its irresistible brightness and Beach Boys harmonies, became the bigger hit.

DON GRADY
Impressions With Syvonne
(A-side, February 1967)



With his starring role in TV sitcom *My Three Sons* and a string of singles to his name, Don Grady was the ideal choice to start things rolling at Canterbury. Unlike most teen idol types, however, Grady was both a talented songwriter and performer (he'd previously worked with The Palace Guard). With trippy effects and backwards loops, 'Impressions With Syvonne' showcased Grady's experimental side, though perhaps it was too far out for his teenybopper fans, as it failed to chart.

THE YOUNGHEARTS
Little Togetherness
(A-side, February 1967)

Soul sides don't come much catchier than this. With its gorgeous production and 'Nowhere To Run' tempo, it's little surprise it's become a northern soul favourite and now commands serious bucks. The Younghearts were a long-running LA soul act, getting their break when they signed to Canterbury in early 1967, and stuck it out of the gate with their debut. The group would find themselves continuing a steady career well into the '70s.

THE SOUND MACHINE
Spanish Flash
(B-side, April 1967)

With its jazzy feel and cryptic, Dylan-influenced lyrics, The Sound Machine's lone single certainly stands out in the Canterbury roster. The group was founded by Clem Floyd, an LA music scenester of note (he reportedly played with David Crosby and dated Eve Babitz's sister) and featured future Magic Band and former Rising Sons member Gary 'Magic' Marker on bass. Sounding like a *Da Capo*-era Love out-take, it's a mystifying entry that could only have come out of LA at that time.

"Sounding like a *Da Capo*-era Love out-take, it's a mystifying entry that could only have come out of LA at that time"

THE NEW WAVE
Little Dreams
(B-side, June 1967)

While producer Zekley might have come from the sunshine side of pop, songwriter duo Reid King and Thom Andriola AKA André came to the label with loftier goals and a keen interest in sophisticated, orchestrated soft-pop. The result was a self-titled album that opens with this wistful, tropical number (also released on 45), reminiscent of Joe & Bing/Best Of Friends' later *Daydream* album and perfect for playing on long summer days.

YOUNG STUFF
Poor Boy
(A-side, August 1967)

Sounds suspiciously like a Yellow Balloon out-take? Hardly surprising as it was co-written by Gary Zekley and produced using his Yodar Critch pseudonym. Catchy harmony-pop sounds that will have you humming along.

THE YELLOW BALLOON
Can't Get Enough Of Your Love
(B-side, August 1967)

When his self-titled debut single became a hit, producer and songwriter Gary Zekley quickly put together a real Yellow Balloon, featuring lead singer Alex Valdez and Canterbury label-mate Don Grady on drums. In quick succession, they cut an album's worth of shimmering sunshine-pop tunes, including a re-working of this one, which Zekely had previously recorded under the name The Groop the prior year for Warner Bros. A heavenly tune through and through, listen towards the end for the *a capella* harmony break.

LISA MILLER
White Rabbit
(From *Within Myself*, 1968)

By the time she was 12, Lisa Miller had a resumé that most musicians would die for, having recorded several singles for Motown (as Little Lisa), working beside Smokey Robinson, Gladys Knight and Berry Gordy. Her mother and aunt also worked at Motown as songwriters and performers, and through their connections, she got the chance to record an album for Canterbury. *Within Myself* is a broad mix of femme-pop sounds graced with psychedelic touches, the highlight being Miller's take on the Jefferson Airplane classic, giving it a big band meets baroque-pop feel. Only in the '60s. S!

Brinsley Schwarz and their families get back to the country, 1970

Peace, Love And Understanding

Many and varied were the threads that linked The Swinging '60s with the grass roots '70s. The journeys that some bands and musicians undertook during that period continue to fascinate. **BRINSLEY SCHWARZ** began theirs in hippy West London – a world that was already crumbling around them.

SIMON MATTHEWS encounters *The Italian Job*, head shops, a Second World War fort and Omar Sharif along the way

Pub-rock wasn't just about country-rock enthusiasts taking over a few select venues from folk and jazz enthusiasts. It was also about how a number of bands, and musicians, who having missed the boat in their first incarnation, found a way to keep themselves in the game as the '60s changed into the '70s. Mention pub-rock today and most people think automatically of Brinsley Schwarz. Regarded as pioneers, and fondly remembered, they were a band that stubbornly sold in limited amounts, despite being forever on the verge of a commercial breakthrough. Two of their personnel, Schwarz himself and keyboardist Bob Andrews, were much involved in the subsequent success of Graham Parker, and a third, Nick Lowe, was later a star in his own right as well as a go-to producer and

"They named themselves Famepushers, and set up base at 295 Portobello Road W11, above the hippy 'head' shop Forbidden Fruit"

Famepushers' office above the Forbidden Fruit head shop; Red Sands Forts; Dave Robinson with Jimi Hendrix
PHOTO: DAVEY LUTTON

songwriter for others. Like Dave Edmunds, Shakin' Stevens and Bees Make Honey, the story of how they came to be iconic pub-rockers begins in the '60s.

To be precise in March 1969, when Stephen Warwick, a sound editor on films like *The Bed Sitting Room* and *The Italian Job*, the latter quite possibly the apogee of Swinging London, met Eddie Moulton. A scientific executive who had been working in Canada, Moulton had been injured in a car crash, but had access to funds. The two hatched plans to become movers and shakers on the London scene, still the coolest on the planet at that point, and set up a network of companies to fund their objectives. Others were doing likewise at the time, notably David Hemmings (via Hemdale) and Robert Stigwood, but the obvious comparison would have been with Apple. Like them, Warwick and Moulton aimed to set up a brand. One that roamed around the pop world promoting music, film production, magazine publishing, fashion and graphic design. They named themselves Famepushers, and set up base at 295 Portobello Road, London W11, above the hippy "head" shop Forbidden Fruit. This had a mural by The Fool, salvaged from the Apple boutique on Baker Street, across its frontage and was a noted venue for buying clothes, incense and antiques as well as a place for staging photo-shoots.

Top of their list was a plan to take over Red Sands Forts, an abandoned WW2 anti-aircraft bastion in The Thames Estuary and convert it into a huge entertainment centre, complete with light shows, music, dancing, overnight accommodation and performance areas. The location selected had been used by Radio 390, one of the "pirate" radio stations that proliferated around the UK between '64 and '67. Warwick and Moulton's proposal would have been astronomically expensive, required licensing by the authorities (the forts were within territorial waters) and would have entailed party-goers travelling 50 miles out of London followed by an eight-mile trip by boat to their destination. The idea was quickly abandoned.

Next up – and here they were onto something – was a 13-part TV documentary about Omar Sharif and his "bridge circus", a group of wealthy card players who toured the world's casinos and luxury hotels putting on exhibition matches and tournaments for the wonderment of the masses. The end product would have resembled a Bond film: lots of exotic locations, richly detailed, plush interiors, opulently dressed men and fabulous women in the latest haute couture gazing in fascination as millions changed hands. Budgeted at $250,000, they hired Ned Sherrin to make the series. Finally, they sought to sign a band, partly to help out with the music for their film ventures and partly because, well, that was what you did, and where you made serious money. At which point enters Dave Robinson, former tour manager for Jimi Hendrix, introduced to Warwick and Moulton by John Eichler, with whom Robinson shared a house in Barnes. Robinson advised Famepushers to advertise in *Melody Maker* to recruit the required musicians.

They did so, specifying they were looking for, "a young songwriting group with their own equipment" and, out of the 80 or so applicants, selected Kippington Lodge, a four-piece band from Tunbridge Wells. As a harmony/pop act they had signed to EMI's Parlophone label in August '67, where Mark Wirtz produced their first couple of singles, Wirtz being "hot" at this point after his success with Keith West's 'Excerpt From A Teenage Opera'. Their third single was written by one of Herman's Hermits, after which came two more produced by Gentry Records who also handled Vanity Fare. The last, released in April '69, was a cover of Lennon & McCartney's 'In My Life'. None of these sold and the band had latterly discovered a somewhat broader musical palate via the music of Chicago and The Band. They also shed some of their personnel. Drummer Peter Whale being replaced by Billy Rankin and keyboardist Barry Landeman opting for commercial success, and cabaret, with Vanity Fare.

They were looking for a fresh start and impressed Robinson, who explained initially he wanted a group that wrote its own songs, would work hard and gradually reach the top of the music industry. After finishing their bookings as Kippington Lodge, Brinsley Schwarz made their live debut on 14th December '69 at The Town & Country Club, supporting US country-rockers Formerly Fat Harry. Warwick and Moulton dug into their pockets and paid for them to do some demos with Mickie Most. By the standards of later years, when Schwarz were seen as a cool, niche act, and Most was noted for vulgar pop successes with Hot Chocolate and Suzi Quatro, this would have seemed the epitome of naff. But not so in '69. Warwick, Moulton and Robinson were well aware of Most's success in the US, particularly the huge numbers of albums and singles sold by Donovan and Jeff Beck, the latter blazing a trail for Led Zeppelin. Alas, after an abortive session, where Most edited down one of the band's lengthier pieces to three minutes, he departed and Robinson took over production duties.

Famepushers were up and running. S!

Extracted from Before It Went Rotten: The Music That Rocked London's Pubs 1972-76, published by Oldcastle

20 questions

"I know exactly what I brought: I was really good at rock 'n' roll." Tony Visconti with accumulated gold discs in the '80s

Acquiring The Taste

Responsible for honing the sound of many golden age rock 'n' rollers, notably long-time friend David Bowie and Marc Bolan, Brooklyn-born **TONY VISCONTI** became one of the most talented and adored producers on the planet.

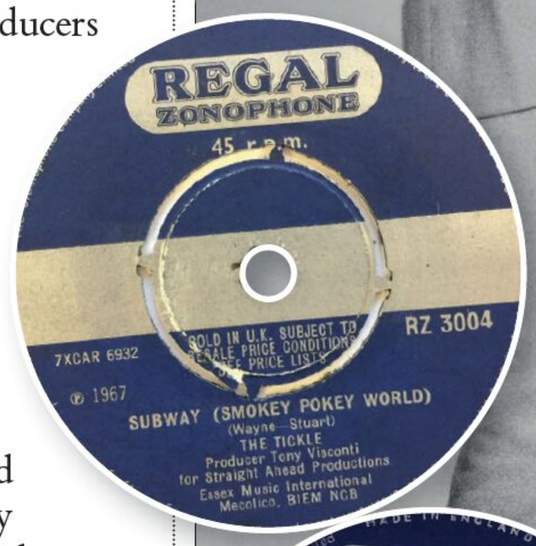
JON 'MOJO' MILLS spends a couple of hours talking artists, studios and memories with a man who was well and truly been there

***Shindig!*:** When did you first enter a studio?
Tony Visconti: I was already making records since I was 13 years old and continuously worked in recording studios, very small ones. I was always in a group, or I was working with lead singers who would just hire me as a guitarist or bass player. I had a working knowledge of the recording studio before I left for London. I was there when The Beatles broke in America, and I became an Anglophile as far as music was concerned. I not only listened to The Beatles, I analysed and dissected them. I was already, in my mind, living in London. I just had no way of getting there. I wanted to work in British Recording studios. I wanted to work with British artists and producers to learn how you guys made those records. They were so much better than our American records at the time And I got a lucky break, I got discovered by Denny Cordell.

***S!*:** Your entry into the London world of music was via Georgie Fame. How did that come about?
TV: I was signed to The Richmond Organization as a songwriter, a very big publishing company in New York, that also owned Essex Music in London. I was frequently in the offices as they gave me a small empty room to make a demo studio to record demos of my songs and songs written by their other writers. I was also encouraged to produce the demos as an in-house record producer. I was doing okay, even making a little money. One day I went to the water cooler and met a tall, distinguished looking man who spoke with a posh English accent. He was Denny Cordell, the producer of The Move. When he asked what I did I told him I was the house record producer and he exclaimed, "Ah, my American cousin!" This gave me goosebumps. I adored this man from the very first minute. I asked what he was doing in New York, and he said he was recording a new track for Georgie Fame, whom he also produced. He hired Brooks Arthur to get a session band together that included the famous jazz trumpeter Clark Terry. I was so impressed. After a brief but perfect session Denny looked at me with admiration and told me he was looking for an assistant producer, specifically American, to work with him in London, and that it could be me. His next sentence blew my mind. He said he was flying to Los Angeles to ask Phil Spector to be his assistant. Well, I nearly plotzed! "Good luck with that," I told him. Two weeks later Denny called me from London and asked, "How soon can you get over here." I arrived in London on 27th April 1967 and stayed for 22 years.

***S!*:** Roy Wood has spoken about being in awe of watching you conduct strings on The Move's 'Cherry Blossom Clinic', saying it planted the seed of ELO in his head. What are your memories of that session?
TV: 'Cherry Blossom Clinic' was just another arrangement for Denny Cordell. By that time, I worked with him and Denny Laine and finally with The Move, writing mainly for strings. I adored Roy Wood and Carl Wayne. It was a terrific band whom I think got the nickname of "The Poor Man's Beatles", unfairly. They were just as unique, and Roy was never short of writing great songs. The string session was one of the largest I conducted up to that point, maybe around 16 players. I carefully arranged every note beforehand at my flat in Maida Vale. I don't play piano well, but I am a trained classical guitarist, a big fan of Beethoven, Mozart, Mahler – they were always my inspirations. The session went smoothly because of the preparations. Denny was very impressed and gave me many more opportunities to write for classical instruments. My first arrangement for The Move was for 'Flowers In The Rain' for a wind quartet, oboe, clarinet, bassoon and French horn.

***S!*:** Of those early studio jobs you oversaw for Denny Cordell's Straight Ahead Productions, The Tickle's 'Subway (Smokey Pokey World)' remains one of the most impressive. Guitarist Mick Wayne would of course team up with Rick Wakeman, Herbie Flowers, Terry Cox and yourself to record Bowie's 'Space Oddity' single and



Carl Wayne and Roy Wood of The Move sign their contract/ model Liz Wilson's back, with Denny Cordell and Tony Secunda, 1967; a trio of early Visconti productions

"Denny Cordell looked at me with admiration and told me he was looking for an assistant producer, specifically American, to work with him in London, and that it could be me"

album in 1969. Did The Tickle, and Wayne in particular, show signs of greatness at the time?

TV: The Tickle was a very competent band. I enjoyed recording them even though I was a bit wet behind the ears. As an apprentice for Denny Cordell, I was competent as we complimented each other. He was the coach; I was the technician. Mick Wayne was a great guitarist, and our relationship outlasted The Tickle. I used him on many sessions, but Bowie's *Space Oddity* album is where he shone! He was always friendly and charming and very agreeable to work with.

***S!*:** That first year or so with Straight Ahead saw you recording artists as disparate as Billy Fury, Biddu, Boeing Duveen & The Beautiful Soup and The Iveys. Did you have any say over who you got to work with or were these simply jobs that needed to be done?

TV: I had already been doing outside arrangements with Denny's consent, but I also took on production duties as well, for anyone who asked. Boeing Duveen was Sam Hutt, a medical doctor who wrote "psychedelic" music, all the rage at the time. I took him on as both an artist and a doctor. Biddu walked into our office one day and played us a couple of demos. Denny liked him but passed on the production duties to me. This wasn't necessarily about the music, Denny saw a very handsome Indian guy who sang like Elvis Presley. Honestly, I was a bit green. 'Daughter Of Love' was take one, cut by session musicians who played my written arrangement flawlessly. The B-side, 'Look Out, Here I Come', was recorded in one or two takes. Billy Fury was a one-off, something I took on at the behest of a song plugger in Essex Music. Not growing up in England I had no idea who Billy Fury was. He turned out to be a very shy, unassuming person. He'd had a decent career, but now was a fading star. I don't think he made another recording after working with me, but it was a good experience all around. The Iveys were probably the best of this bunch, as they were just signed to Apple Records. They were definitely John and Paul wannabees, but I didn't mind that. We routined a few songs in my flat and went to Trident Studios to record. During one mixing session I was looking down at the faders on the board and when I stopped the tape machine and looked up, there was Paul McCartney smiling at me. I nearly had a heart attack. For some reason I felt a bit competitive, even though I was an ardent Beatles fan. After brief pleasantries he started to make suggestions about the mix and that's when I got defensive and said "I already thought of that!" My rudeness was overlooked and years later I was working with the great man on *Band On The Run* as an arranger.

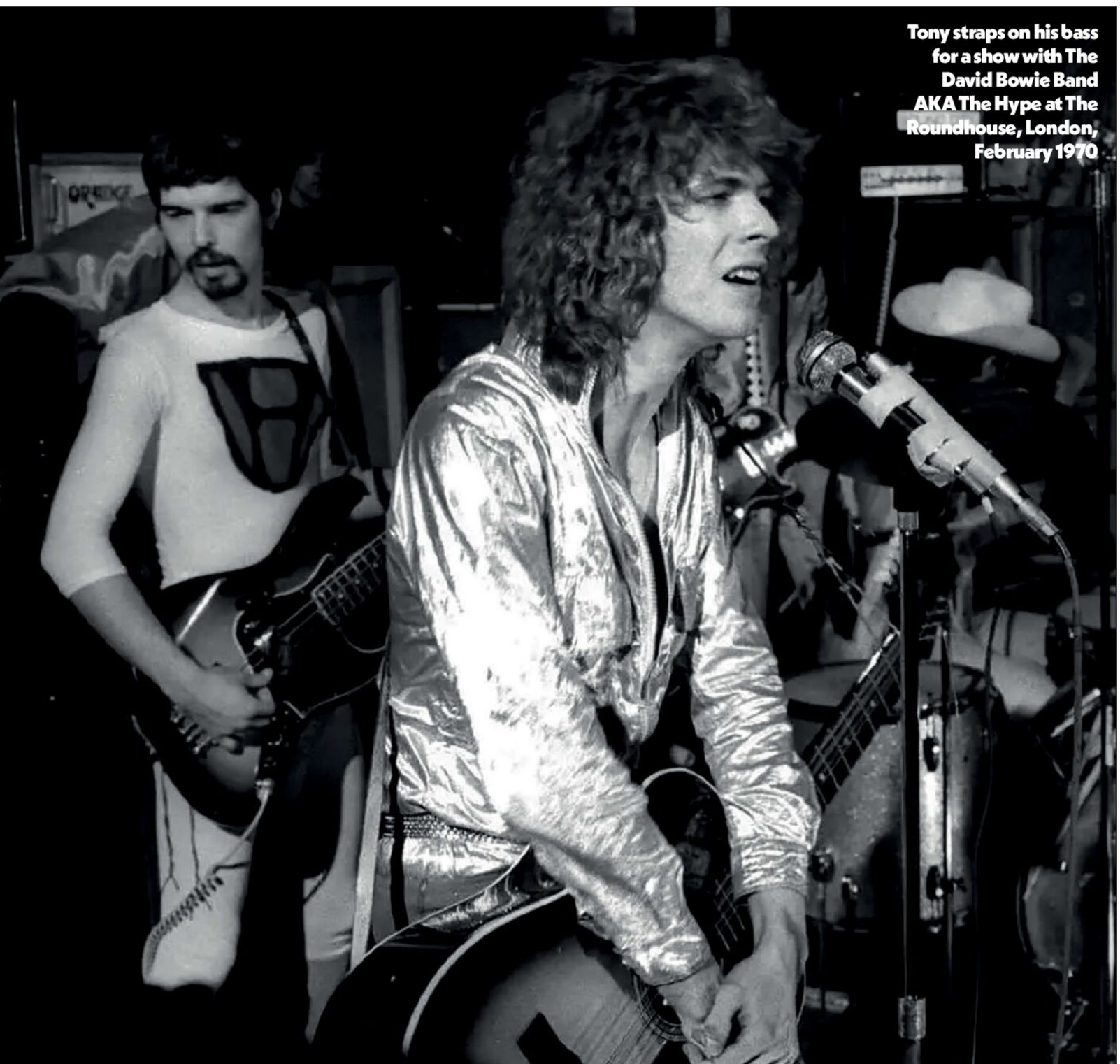
***S!*:** Early on in your career as a producer, you worked tracks for artists like Procol Harum, The Move and Marsha Hunt, but often other producers would end up taking over the album sessions down the line. Is there anybody you worked with back then that you really regret not having the chance to make a full album with?

TV: I would have liked to work more with Marsha Hunt. Her label treated her badly, and after I got her biggest hit they tried many other producers, including in-house. I understood her. We were well prepared for the handful of songs that went into her debut album *Woman Child*. I got Marc Bolan to play and sing on that album too. Marsha, not happy with the record business, went into writing books, very successfully. I would've enjoyed producing more of Roy Wood's music but then Jeff Lynne came along, and the rest is history as far as that's concerned. Procol Harum were a fantastic band and I managed to write a few arrangements after they started to self-produce. It was actually Denny Cordell who lost acts after making one album with them.

***S!*:** Tell us about the great single you made with Mick Ronson and Woody Woodmansey as The Hype? It's a killer 45, but if it did come out it's impossibly rare.

TV: David enjoyed working with The Hype, which was his name for us, but we must've done maybe two gigs together. John Cambridge, our first Yorkshire musician to work with us, suggested that his mate Mick Ronson was the bees' knees, and Mick came to our house in Beckenham for a rehearsal where he blew our minds. I'll never forget how after playing for about 10 seconds, David and I stared at each other in disbelief. We had to keep him, and we did. Unfortunately for John Cambridge, Mick quickly got his other mate Woody Woodmansey to replace Cambridge. Since we were now a band, Mick, Woody and me, we needed financial support to live in London. It was Angela Bowie who brazenly went to David's record label and demanded that they sign The Hype. She asked for a £4,000 advance. Mick, Woody and I opened a bank account immediately. We bought some new drums for Woody and I bought a big bass amp for live shows and recording. We used the gear for the album *The Man Who Sold The World*. I don't think Mick bought anything because he was happy with his Les Paul and a 4x10 Marshall guitar amp. Our label needed material for their outlay, and I wrote 'Clorissa' in an afternoon, specifically for the style that Mick and Woody played. The B-side, 'The Fourth Hour Of My Sleep', was written by another

"When you get a record produced by me, you get the artist. You don't get me. You get the artist the way they want to be represented and the way they should be represented"



Tony straps on his bass for a show with The David Bowie Band AKA The Hype at The Roundhouse, London, February 1970

artiste and friend, Tucker Zimmerman of San Francisco but living in London. The session was fast and furious. I forget where we recorded it, maybe it was Advision Studios when it was in New Bond Street.

S!: Those early Osibisa albums were a bit of a change in direction musically for you. How did you end up working on those records and why did you stop?
TV: I can't remember why Gerry Bron asked me to produce Osibisa. Eventually he produced them, but I took on the job for their first two albums. I had grown up with an American deejay called Symphony Sid, who played jazz with a brilliant African musician called Olatunji. This, I felt, made me some kind of an expert. It was awkward at first. The band was desperate to make an album and at the time there were no African record producers in London, so they had to deal with this white guy, who really loved their music. The next album was still made with some tension, but it was another hit and Art Garfunkel covered 'Woyaya' as single later on.

S!: Nineteen-Seventy-Two wasn't all glam-rock – you also worked on *Not Til Tomorrow* for Croydon-based folkie Ralph McTell. What brought you into Ralph's orbit?
TV: I went through a folk music period, probably it was Danny Thompson who introduced me to several folk singers around that time. I had already done some work with Strawbs and Bert Jansch, but Ralph and I became good friends and colleagues. *Not Till Tomorrow* is one of my favourite albums ever. I think we took about a week to make it in a time when folk albums were made in one day. It's because I wanted to put more instruments behind Ralph's music. I wrote for a handful of session musicians, played recorders and sang some backing vocals too.

S!: Over the years Gentle Giant slowly gained a reputation as one of the more influential prog bands. What was it that drew you to them and to their brand of music?
TV: I took on Gentle Giant because I wanted to challenge myself. They were very serious musicians. Instead of guiding them towards a more commercial sound, I, instead, made them go to extremes with their music, and for me that's exactly what I needed. All their songs were long and convoluted, mini symphony movements. There was one incident where we needed to "punch in" a line on an existing vocal, or maybe it was an instrument overdub. But what I remember is that it was a bar of 15/16, almost unheard of in classical times. I asked the engineer if I could do the "punch in" and "punch out" as I could count in 15/16. I didn't mess it up. Gentle Giant were pioneers in prog-rock, and they have inspired many musicians to be themselves.

S!: Not many people know that you provided the orchestral arrangements for Wings' *Band On The Run*, probably because you were not credited until the 25th anniversary reissue. What happened there?
TV: I think it's a fabulous album. And what I contributed arrangement wise is enormous. McCartney sat at his piano in St John's Wood one afternoon with me and went over it all – he played the top lines of a few things he wanted me to work on. When you have an orchestra, the "top line" is just a single melody. You have to fill in all the violas, the cellos, the French horns, the trombones, the trumpets, the harp, all that stuff. He didn't think I arranged it. It was his opinion that I just orchestrated it, which I guess at the time he thought meant the same thing. He thought that he arranged it. 'On 'Picasso's Last Words (Drink To Me)' there's a huge string arrangement. It's kind of Motown. And I wrote every single note of that. He didn't write that. He just said, "Fill it in." We did speak and kiss and make up 25 years later. He did say I orchestrated it or wrote the arrangement. I guess his outside world with arrangers was just George Martin. And maybe he just didn't work with other arrangers. He didn't know what really went on.

S!: Were you surprised that musicians of the calibre of Steve Took, Steve Currie and Bill Legend had such a lack of success, or even work, post-T Rex?
TV: Their personalities had a lot to do with it. Marc took advantage of them because they weren't aggressive. They were malleable. They would do what he said he wanted them to do, but Bolan did not give them credit for being the fine musicians that they were. When he moved on to other personnel, he used some hot session musicians, but they didn't have the feel of T Rex. They were session musicians that played smoothly and had no jagged edges. The sound of T Rex was really rough

Tony with Mary Hopkin, shortly after their marriage in 1971; Osibisa, Ralph McTell and Gentle Giant join the queue for Tony's skills

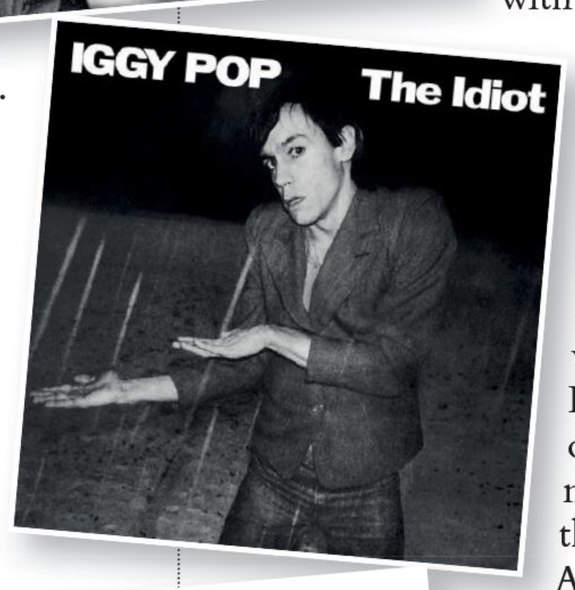
and ready. And I tamed it a bit with good mixing, but I loved the sound. They were a loose rock 'n' roll band. And one of the reasons is because Marc didn't give them an hour to learn a song. He just started playing the song on sessions, and they joined in, and I started rolling the tape. Bill cried one or two times, "But I've only just learned this song." They didn't dress like Marc. They didn't jump around like he did. That was his job. He felt safe having those guys just being simply proficient musicians. That's all he needed. He was the one who was going to sell the band.

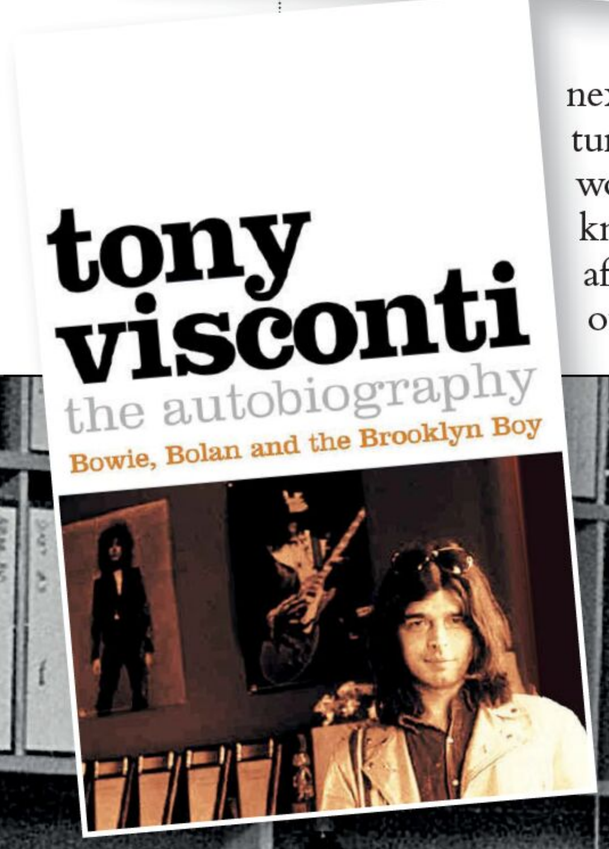
***S!*:** You were brought in to assist with mixing Iggy's *The Idiot*? Which tracks did you work on and what did you add to what was already there?
TV: I mixed the whole album at Hansa Studios. They really were going for a punk sound. It was badly recorded on purpose. It was a real mess, in other words. David and I sat together; I think Iggy just took a passive role. David had specific ideas, and I just pulled out all the stops that I could, given that I didn't have a great drum or bass sound or anything. It didn't sound all that good. But it certainly sounded punk.

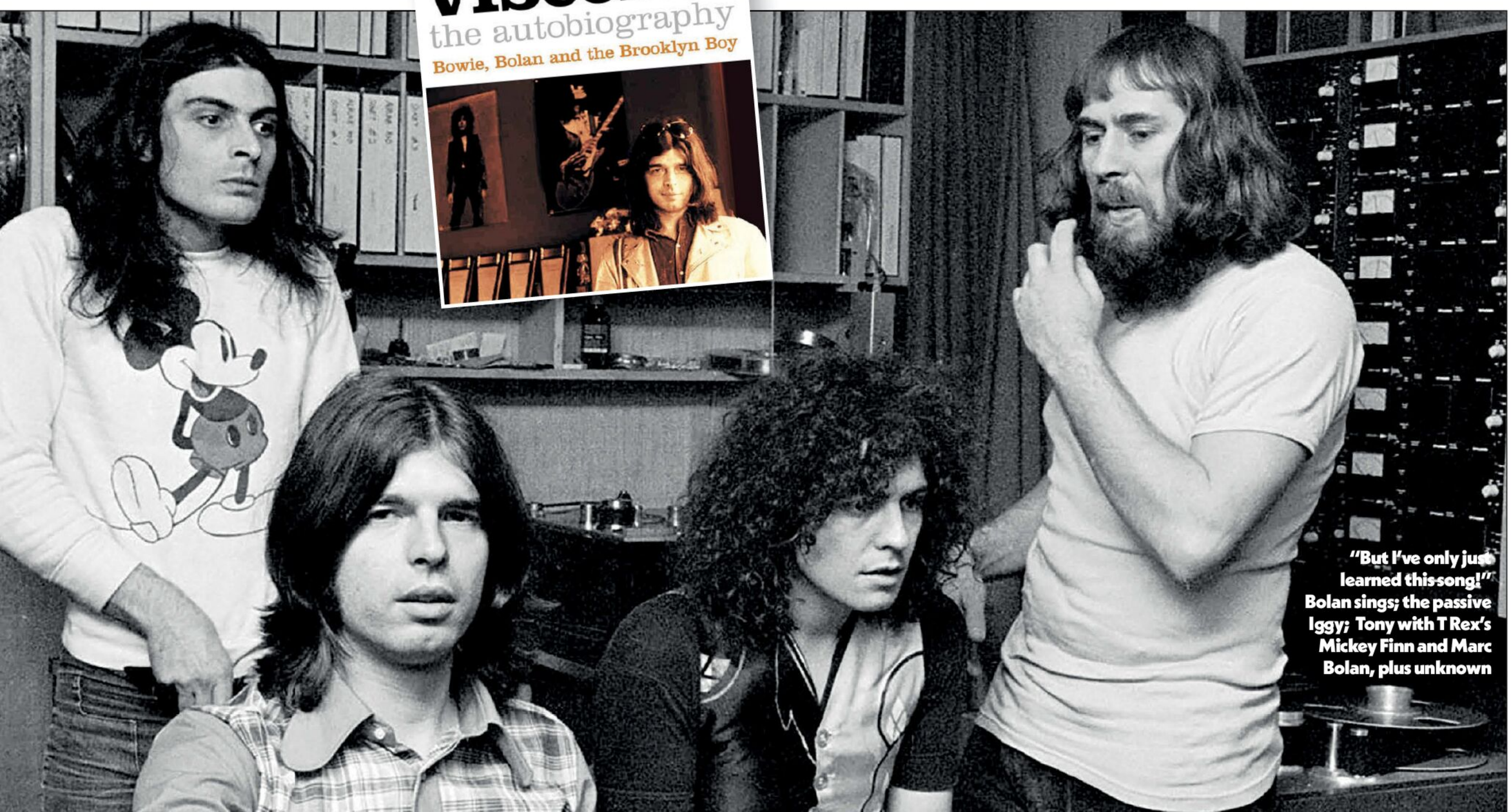
***S!*:** In your autobiography (*Bowie, Bolan And The Brooklyn Boy*), you wrote with much fondness of the records you made with Elaine Paige. She may not be as "cool" as some of the other artists you've worked with, but you clearly rate her as a singer. What was she like to work with?
TV: I did rate her, her voice specifically. As a producer, I want to work with a great front person. And she had one of the best, if not the best, voices in musical theatre at the time. She was the queen of musical theatre. Any show that she was in was a success. People paid tons of money to see her perform live. She was short, a little girl, and she made a big, big sound. When Tim Rice approached me to work with her, he said, "I'm just curious to see what David Bowie's producer can do with the first lady of musical theatre." And I said, "Yeah, I'm curious too." So, I took her on and I thought I'd make one album because I really wanted to work with her voice, and it didn't matter that she was doing 'Don't Cry For Me Argentina'. I love songs like that. I'm not just a rock 'n' roller. I had a lady with a voice who I could support, orchestrally and musically. And I was thrilled to do that. After that first one, I was invited to do the next three. And I couldn't turn her down. I just loved working with her. She knew I was a professional after a couple of days of working with me. I probably made more money with her than I made with T Rex. Every record went gold and platinum.

***S!*:** In the film *Breaking Glass* you have a small role as a keyboard player in (Hazel O'Connor) Kate's band, yet the record producer character Bob Woods is modelled on you. What was it like seeing yourself portrayed by someone else?
TV: That was eerie. I spoke to the director, Brian Gibson, and said, "I could play myself." He said, "Nobody can play themself. I know you'd like to be in the film, but this guy Jon Finch is a great actor. He'll get it." He was sent to the studio to observe me. He was jotting down how I communicated with Hazel, and all the little phrases that one would use in a recording studio. When I saw the film, I saw me, which was really strange. But I didn't object. The role of the record producer was played really well. He did a great job. Usually, films made about recording and recording studios are very phony. It's like Hollywood's idea of what goes on in recording studios. But this was nitty gritty. This was a true to life film.

***S!*:** Does the fact that you are an American based in Britain give you a sense of bringing an outsider perspective to the music you produce?
TV: I know exactly what I brought: I was really good at rock 'n' roll. Whenever I was making a rock 'n' roll track with a group, I would give advice or recommendations of the source from my childhood, when I was listening to early rock 'n' roll. The Beatle would buy American imports early on and understood it too. The UK and USA have a love affair with each other when it comes to rock 'n' roll music, so I don't think I really brought anything that new with me. But I was certainly good at rock 'n' roll.







"But I've only just learned this song!" Bolan sings; the passive Iggy; Tony with T Rex's Mickey Finn and Marc Bolan, plus unknown

Tony conducts; Bowie brings the packed lunch

"I was on tour with Holy Holy in Toronto when David died. It was one of the coldest days of my life. We debated whether we should go on stage that night"

***S!*:** Given that your production work is so diverse, what do you see as the connecting thread in terms of your choice of artist and approach to their sound?

TV: I want to work with a great voice. I don't like to keep fixing things. I want to have a great singer to build a sound around. Then they have to be good writers, or we have to find songs for them from good writers. I don't like to do very simple rhyme schemes and simple chord changes. I like to be satisfied myself. I'm a fairly versatile person, and my taste in music is very Catholic. I like to apply everything I learn into any production I do. You might not know it, but I'm taking snippets of opera, snippets of Beethoven, and I'm making a pop record that has a little more class to it… a little more body, a little more oomph and interest. That's what I bring to it. I interview an artist at the beginning, before we make an album, and they tell me what they want, and I write all this stuff down. I then constantly remind them during the making of the album that you want this, and we have to do this, and we have to do it well. I keep them honest. When you get a record produced by me, you get the artist. You don't get me. You get the artist the way they want to be represented and the way they should be represented.

***S!*:** Are there any artists, past or present, that you would've liked/would like to work with, and what is it about them that appeals to you? We saw you at a Lemon Twigs show. That could be interesting, as they certainly have the star quality of the acts you worked with when rock was king.

TV: I did approach The Lemon Twigs, but it's a closed shop. Their dad works with them. They have their own studio. I'm totally happy to be just a fan of theirs and be entertained by them. They're fantastic. I did want to, at one point, not only work with The Beatles, but I wanted to be *in* The Beatles. I thought they needed a fifth Beatle, before I came to London, but my wish did come true in one sense. I have since worked with all four Beatles.

***S!*:** In recent years you've gone on the road playing the Bowie back catalogue with Holy Holy. What thoughts and emotions arise when playing those songs in front of such an appreciative audience?

TV: David said to me, "Why are you doing that?" And I said, "David, we never performed live. We recorded *The Man Who Sold The World* and the band split up." Ronson went back to Hull for almost a year. And then David got them back for *Hunky Dory*. "Oh, you're right," he said. "We never did perform this." I played him 'The Width Of A Circle' that the new band did live. He was so impressed. "Gosh," he declared. "I wish we sounded that good in the old days." I was on tour with Holy Holy in Toronto when David died. It was one of the coldest days of my life. We debated whether we should go on stage that night. "We have to do the show," I said, "We have to do the show. They're going to be very sad. But I think it's the only way to make these people happy. I don't know what kind of shape we'll be in, but we have to do it. We're pros and we owe it to them. We owe it to the people who bought tickets for tonight to do this show." And we did. We played. And it was amazing. The first five rows were in tears for the entire show. We were crying on stage too.

***S!*:** What criteria did you set yourself for selecting the *Produced By TV* set? Why 'Children Of The Revolution' and not 'Metal Guru'? Why 'Fall Down' from *Mondo Bongo*? Why no Osibisa?

TV: It's a simple answer: I didn't choose the songs. Dan Walton, who was the head of Demon at the time, did. He's since left for a better job. But they got these songs together. I did talk about Osibisa and alternative tracks. And we had some problems with that. Some tracks were just not available. They weren't up for license. Some people did not want to be on the box set either. I don't want to mention their names, but I think it was foolish of them, because some of these songs haven't had an airing for 30 years or more. It's such a great vehicle to get the public interested in these older performers. S!

Contributors: Duncan Fletcher, Sarah Gregory, Peter Gallagher, Chris Groom, Jon 'Mojo' Mills, Andy Morten, Martin Ruddock, Clive Webb

Produced By Tony Visconti is out on 20th October on Demon/Edsel

"As absurd as this all sounds, we wake up to this cursed reality every day." Goat's 2023 incarnation

TRAVELLING MEDICINE SHOW

Voodoo shamans or psychedelic pranksters? Ritualistic sonic magicians or ironic rock journeymen? GOAT have kept everyone guessing while successfully maintaining their individual anonymity for over 10 years, despite their coruscating, euphoric live shows attracting increasingly large and loyal audiences, and their albums selling out to critical acclaim around the world. On the eve of their fifth studio album *Medicine*, BEN GRAHAM contacts a shadowy spokesperson known only as Gäsman to hear about the history and philosophy of this most mysterious of musical outfits

Two female singers in feathered headdresses and full ceremonial masks wail in unison like vengeful banshees, their colourful oversized robes acting as theatrical props in hypnotic, confrontational dance routines that seem constantly on the verge of collapsing into chaos. Behind them, a cowled guitarist wrings fuzzed-up wah-wah riffs from his instrument over a sinuous, trance-inducing bassline and layers of weaving percussion. All seven performers on stage are bathed in a disorienting lightshow but are dressed as though they've just emerged from the constant glare of the desert sun. Are they for real? Is this a put-on? As the riffs roll out over a sweating, ecstatic audience, such questions become irrelevant. Goat just *are*.

Goat first appeared on most people's radars in 2012. Two songs, 'Goathead' and 'The Sun And The Moon' were posted on YouTube, attracting the attention of UK independent label Rocket Recordings, which quickly signed the enigmatic Swedish band. Rocket released 'Goatman' / 'The Sun And The Moon' on a limited-edition 45 in February, followed by Goat's debut album *World Music* in August.

Critical praise was immediate and overwhelming. *The Guardian* compared *World Music* to Faust, Funkadelic, Fairport Convention and Fela Kuti all jamming together (presumably at a festival that schedules artists alphabetically), while *Pitchfork* threw Spacemen 3, Led Zeppelin and ESG into the mix. Featuring a striking die-cut sleeve design by Rocket's Chris Reeder, *World Music* was pressed in a variety of coloured vinyl editions that rapidly sold out. Songs like 'Let It Bleed' and the inescapable 'Run To Your Mama' blended heavy, funky, psychedelic rock with gothic post-punk and pronounced African and Middle Eastern rhythms and tunings. The album kicked off with a radical reworking of 'Diarabi', a song by Malian musician Boubacar Traoré, that felt like a statement of intent, especially given the tongue-in-cheek provocation of the album's title. "It was just by coincidence really," Gäsman says, when asked why they chose the song to open *World Music*. "I had heard the song and thought it was beautiful, that's all. There's also a riff we used for the live version that is Hendrix-esque to say the least."

Fans and critics latched onto the African influences on Goat's records, though the band continually emphasise that this is just one element in their musical melting pot. "All music that resonates with you is important no matter where it comes from," Gäsman says. "And all sound springs forth from the same open space. So yes, 'African music' is super important of course. It´s quite a big continent so to sum it up here would be difficult. So many good bands from so many countries. We also enjoy European and American and Asian music from time to time. World Music for the win!"

From the beginning, Goat remained inscrutable, refusing to name individual members or provide a conventional backstory. Instead, their press releases and online pronouncements suggested an unlikely creation myth, positing that the core band originated on a commune in the

The first three Goat albums; a typically quiet night in the woods

PHOTO BY ANTE JOHANSSON

"Many people in music are caught up in the game of 'being someone in a cool band' and 'getting attention' from the outside. Like that would fundamentally change *anything* whatsoever. Relax people. It's only music. And anyone can do it!"

remote Northern Swedish village of Korpilombolo, a settlement that as of 2010 had a population of just 529. Goat further insisted that at some point in the ancient past a "witch doctor" arrived in Korpilombolo and initiated a tradition of voodoo worship that continued until Christian crusaders destroyed the village in order to save it. Fleeing survivors placed a curse on the burnt-out site which apparently remains to this day. "As absurd as this all sounds, we wake up to this cursed reality every day," Gäsman says. "It's unreal, but life must go on. The healing of the universe starts with the healing of each and every human being."

Commune was released in 2014, supported by a full US and European tour, including festival shows at Coachella, Latitude and Liverpool Psych Fest. Jon Pareles, writing for the *New York Times,* described their June 2014 show at Webster Hall as "a psychedelic rock ritual of rhythm, motion, hypnotic repetition and ecstatic drive".

As another Rough Trade exclusive, Goat compiled a CD of some of the influences on the album. Titled *Sounds Of The Commune,* the tracklist makes illuminating reading. Garage-rock faves like The Seeds and The Human Beinz sit alongside pioneering Zambian rock band Amanaz, mind-bending psych from Brainticket and Ultimate Spinach, and deep-cut Swedish psychedelia like Jaokim Skogsberg's 'Offer-Rota' and 'Grönt Är Skönt' by Charlie & Esdor. "Honestly, I think we're inspired by all music that we hear," Gäsman says. "Any music you make is just a homage to all your heroes. What we do is nothing new. Have you heard Hans Edler 'Fattig Man Söeker Efter Mat'? It's a Swedish psych classic! From a heavy ass album! Very tight. He even recorded stuff with The Pretty Things!"

Goat's next release was another stand-alone single, 'It's Time For Fun' / 'Relax' in 2015. The band played festivals including Glastonbury, Roskilde and Green Man, and the end of the year saw their first Australian shows. In October 2016 they released their third album, *Requiem*. The album was supported by further extensive touring, including performances at Primavera Sound, Field Day and End Of The Road Festival.

Goat described *Requiem* as their folk album, and there was certainly a mellower, more reflective vibe to many of the songs. But there was also a feeling of coming full circle. Closing track, 'Ubuntu' (Nguni Bantu for "I am because we are") quoted musically from 'Diarabi', the first song on their first LP. Goat had come to the end of their first chapter and needed time out to recharge and recuperate. Quietly, for the next few years, Goat slipped away into the shadows.

"We had creative flow and fewer kids back then," Gäsman says, when asked the reasons for the band's hiatus. "More kids were born. We had less time. Plus, we really needed a break. We were starting to lose vitality and spiritual connection. For me, playing live got a bit boring and predictable. I'm not saying I was not grateful for the opportunity to travel the world and play live and meet wonderful people. But when you play so much, some of the 'heart' in the music can get lost and that is when music becomes 'work', something I am not interested in at all.

"For me, music is a spiritual thing. The creative process is what I love. When you constantly tour that aspect gets lost. Jams become un-free passages. The show must go on! Load in, load out, sound check etc. When we are jamming in the temple and everything falls into place and the stars align, those moments are what I live for. So, I have this thing with music. If I don't want to do it, I simply don't do it.

"Many people in music are caught up in the game of 'being someone in a cool band' and 'getting attention' from the outside. Like that would fundamentally change *anything* whatsoever. Relax people. It's only music. And *anyone* can do it! There are so many things outside of music that are equally or more important. Family, friends, recreation, rest, exercise, meditation and so on. We only have a limited amount of time here in this form and I think it's important to spend that time wisely. For someone else that could certainly mean constantly touring, sitting on a bus listening to different versions of old anecdotes and in-jokes. Not for me! I must confide I am not Lemmy, ha-ha, God rest his soul. I went picking liberty caps just yesterday, a wonderful pastime. My cup of tea."

When asked if the first three albums constitute a loose trilogy, or if there were

On stage at Roskilde Festival, Denmark, 2013; albums four to six, including new outing *Medicine*

any overriding concepts behind any of the albums, Gäsman demurs. "Albums were recorded spontaneously on the fly without much afterthought," he says. "Songs presented themselves through a constant stream of creativity. I'm not sure about any concepts any longer. Maybe I forgot or maybe there never were any to begin with. Or maybe some things are better left unsaid. *Medicine* is about healing. On a spiritual level as well as on a physical level. Let it accompany your party or your dying process, any way that works for you is fine by me!"

There were still flickers of activity. 'Goatfuzz' / 'Goatfizz' came out as a single for Record Store Day 2017, and a second live album, *Fuzzed In Europe,* followed. Recorded at several venues on the band's 2016 European tour, the LP again came in a choice of limited coloured vinyl editions. Twenty-Eighteen's Record Store Day saw Rocket release Goat's soundtrack to the film *Double Date* as a 10" mini-album, while an excellent new single, 'Let It Burn' / 'Friday Part 1' emerged the same year. There were also a handful of live shows, including WOMAD 2017 and a gig at The Garage in London to celebrate Rocket Recordings' 20th anniversary.

Away from the core collective, October 2018 saw Goatman release a solo album, *Rhythms,* featuring the single 'Jaam Ak Salam', a horn-led, feverish piece of afro-jazz fronted by Senegalese singer Seydi Mandoza. Other tracks also featured multiple collaborators, drawing on folk, jazz, gospel and electronica for a heady stew of eclectic, global sounds that broke free of psychedelic rock's nominal constraints. Goatman was actually the second member of Goat to put out a solo record, as their djembe player released the *Womb Of The Wild* EP under the name Capra Informis (Latin for "shapeless goat") in 2015. A collection of dark, shamanic drones, the EP was followed by a single, 'Tunnels Of Qliphoth' in 2017. "It's a bit like that Wu Tang Clan thing," Gäsman says. "Side projects, solo records, it all comes from the same tree and the fruit blends together. This is one of the great benefits of a collective I would say."

Perhaps not all of Goat's side projects are so clearly signposted, however. Mysterious Gothenburg collective GÅS emerged in 2020 with the single 'Epitaph', a slice of gloriously heavy, doomy psych that sounds like a repository for all of the stoner rock elements of Goat that the Goatman and Capra Informis records stripped away. A full album, *Vol 1,* emerged in 2023, which featured the song 'Join The Resistance'. Curiously, this song also turns up on Goat's new album, *Medicine*. So, is GÅS actually another face of Goat? "Absolutely," says the provocatively named Gäsman. "Or are they? So many questions, ha-ha. It could be that 'Join The Resistance' was more a matter of who released their album first. In this case, GÅS were faster, so Goat 'covered' their song. But it could just as well have been the other way around. We love them dearly! We love Hills and Centrum too!"

In 2021, *Headsoup* collected together the band's non-album tracks to date and included two new songs, 'Fill My Mouth' and 'Queen Of The Underground', before Goat finally returned with their first new studio album in six years, 2022's *Oh Death*. Twenty-Twenty-Three's cassette-only *Seu Sangue* EP saw the drone-folk title track backed by remixes of four *Oh Death* songs, including Sonic Boom's "party mix" of standout number 'Soon You Die'.

With *Medicine,* their fifth studio album, released on 13th October, there's no doubt that Goat have returned from exile stronger and more magical than ever. Questions about authenticity and appropriation are as old as rock 'n' roll itself, but musical cultures have been cross-pollinating since long before Davy Graham began playing traditional English folk songs using North African tunings in the early '60s. Goat draw equally from Malian desert blues, German *kosmische musik,* West Coast psychedelia, UK post-punk, Scandinavian doom-metal and so much more to create a sound that's uniquely their own. Shamans or showmen, the sleight of hand and weaving together of fact and fantasy is all part of their highly entertaining act. So, get on board and drink down the medicine. It's good for what ails you, after all. S!

Medicine is out on 13th October on Rocket Recordings

YOU CAN'T SIT DOWN

****

If the 1979 mod revival centred around Jam copycat bands and obvious fashions, the next breed of mods, too young for the revival, embraced soul, R&B and jazz, and bespoke tailored clothing.
***JON 'MOJO' MILLS** looks back at what was happening with eyewitness accounts from London's elite movers and shakers of 40 years ago*

Vicki, Lucy and Ella at Sneakers, Spring 1985 (top); *Five Go Mad At Hayling Island* ,"the weekend it all came together. Garry, Chad, Laurence, Jim, Big Bob (above); Greg, John, Joeli, Jim Matty Masters, Tony Schockman and Dave Edwards outside The Marquee

Richard 'Shirley' Early and Ian Jackson, Newquay , August 1985 (top); Paul Hallam having his inside leg measured by Mr Goldberg the tailor, January '85

Paul Weller: The epiphany was reading *Absolute Beginners*. That informed me more than anything else. I really went into my more "purist" stage and wanted to get to the roots of mod.

Dean Rudland: Paul talking about the music he was into in 1982, certainly made me check out things that I already had a vague inkling about.

Paul Hallam: I think many people who had been mods because of The Jam and were still stuck in the mood of *Sound Affects,* started to move with Weller and discover new sounds. I always relate '80s mods to '60s mods. As the '60s moved on, many hard mods became skinheads and returned to the football terraces. I feel this happened in the early '80s with mod to casual. Quite a few who left the scene DID return when some of the cooler and smoother sounds started being played.

Garry Moore: Later in 1982, Eddie Piller and Ray Patriotic opened a new mod club called The Regency Suite. Everyone started getting more interested in the music they were listening to and the clothes they were wearing.

Richard Early (Shirley): There had been a schism with the northern soul and scooterist crowd, which to my mind started at the Bournemouth Scooter Rally, where fights broke out with London mods. Up until then, the scene was dominated by those who relied on the available clothing from Carnaby Street, and musically were influenced by the main deejays on the scene at the time, like Tony Class, Darryl Hayden and others. This awakening was down to us investigating on our own, visiting used record shops, shopping for clothes in places like Kensington Market, and choosing a preferred tailor who was capable of turning our ideas into reality.

GM: Peter Young from Capital Radio's Soul Cellar did a guest spot at the Regency in January 1983, and my mate Jim Watson (who I did *Right Track* fanzine with) suggested to Ray and Eddie that they should get me in to do a guest deejay spot, to play some of the R&B I had got into, from artists like John Lee Hooker, Jimmy Reed and Elmore James. The response from the crowd was fantastic, and soon there was a general shift away from northern soul being played by the other deejays too. Mods soon started dancing differently and dressing smarter, getting bespoke suits and handmade shirts from original East End mod tailors. Many moved away from seeing bands and riding scooters.

PH: The Phoenix list first appeared in the summer of 1983. It was quite useful at first – it's how I found out about The Regency, which unbeknownst to me – until my first visit in September – was playing lots of blues and jazz-flavoured tunes. As were me and Shirley (Richard Early) out west.

THE CAST OF CHARACTERS

Matt Cannock
Deejay, The Pure Drop, Poole. Umbrella carrying stylist.

Richard Early
Sneakers deejay. Later, A Spoonful Of Blues.

Mick Ferrante
Stylist. Dancer. Denizen of Sneakers.

Paul Hallam
Founder and deejay at Sneakers. 100 Club jazz deejay. Labour councillor. 100 Club promoter. Book publisher at Old Dog (olddogbooks.net)

David Holmes
Musician. Deejay. Film score composer.

Garry Moore
Crawdaddy deejay. *Right Track* editor.

Wayne Northern
The Coal Hole. Psych mod. Musician, collector, all round good bloke.

Eddie Piller
The Regency Suite. Deejay, promoter, writer, broadcaster. Owner of Acid Jazz. The voice of mod.

Dean Rudland
Renowned archivist and curator, A&R, album compiler, catalogue consultant: Ace, BYP, Blue Note, Stateside, Fania, Flying Dutchman. Co-owner of Acid Jazz.

Jim Watson
Crawdaddy deejay. *Right Track* editor. Later, A Spoonful Of Blues.

Paul Weller
Singer and songwriter. Leader of The Jam and Style Council. The catalyst for the mod revival.

All interviews Jon 'Mojo' Mills, bar quotes from Enamel Verguren's This Is A Modern Life: The 1980s London Mod Scene, Mod Chronicles, Vol.1 (Helter Skelter) *and Eddie Piller's* Clean Living Under Difficult Circumstances *(Monoray)*

GM: When Ray and Eddie stopped doing the Regency, we started a whole network of mod-only clubs in and around East London called Crawdaddy – in places like The Ben Truman in Southwark and The Plough & Harrow in Leytonstone. We adopted a "No Jeans. No Greens. No Casuals" door policy.

DR: The early Phoenix Lists were invaluable and had bits and pieces from people explaining the roots of the scene, as well as the events.

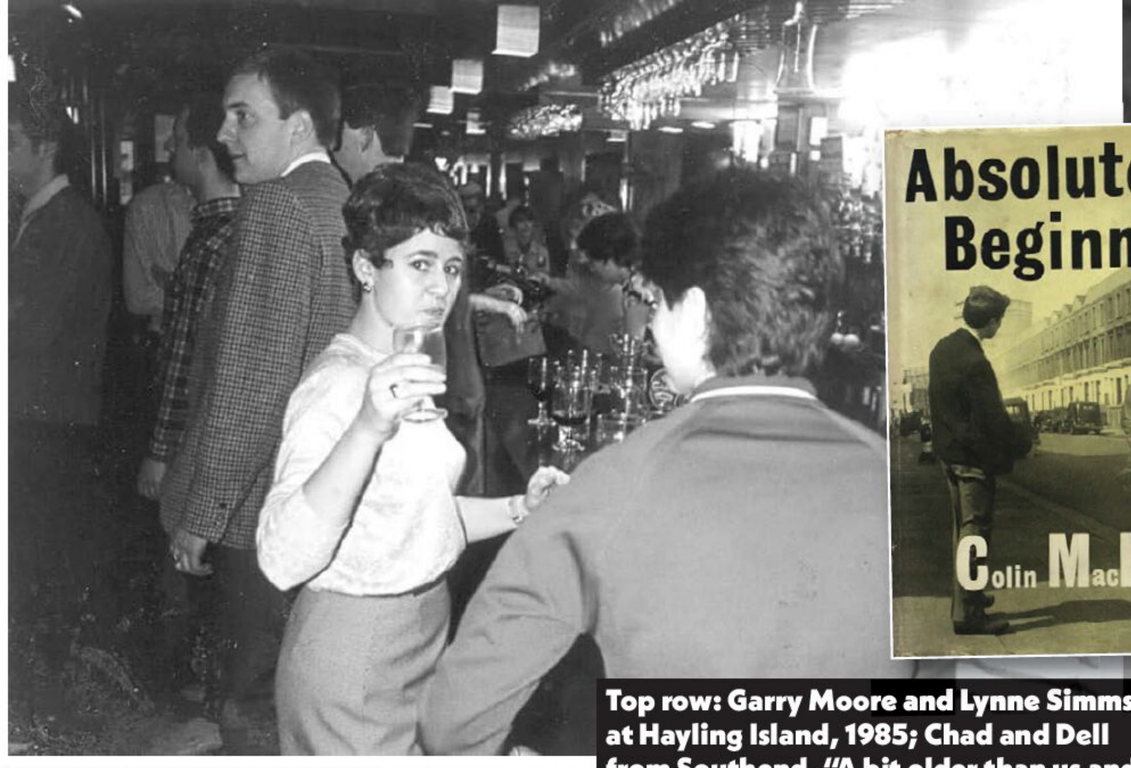
PH: I was invited along as a potential member in September 1983, when I was at college in Clerkenwell, two miles up the road, the same day as the meetings. The first one I attended was at The Phoenix in Shoreditch. I was quite rude about the music Tony Class [an ex-60s mod with a background in mobile discos, who started mod nights on the back of the revival] was playing at Saturday nights at the Bush. The second week, I was asked to stay behind – along with Shirley and Mick Mouskos. I thought Tony was going to shout at me, but he didn't. He said, "If you think you can do better, I'll let you have the back room of the Bush. You and Shirley deejay, and I'll promote it and run the door." And we did. I wanted to call it Le Chat Noir or something equally pretentious. Shirley came up with Sneakers and we opened early November '83.

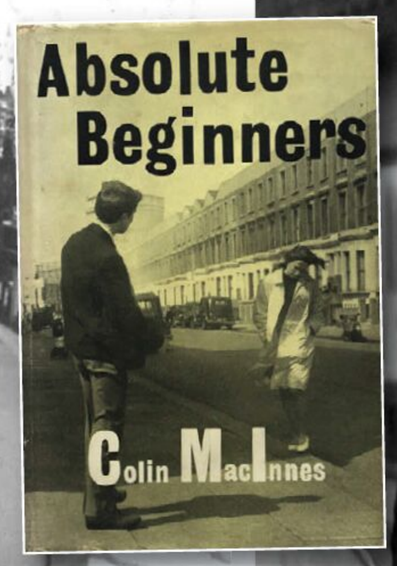
Eddie Piller: By the time Paul Hallam opened Sneakers with Richard Early, he'd been guesting at The Outrigger in Birmingham, and was bringing their more Sue Records R&B flavour back to London with him. Tracks like John Lee Hooker's 'I Love You Honey', 'Juke' by Little Walter, 'Don't Start Me Talking' by Sonny Boy Williamson, 'I've Got A Woman Part 1' by the organist Jimmy McGriff, 'Hurt By Love' by Inez & Charlie Foxx and 'Who's Afraid Of Virginia Wolfe Parts 1 & 2'. This sound was definitely more rootsy than the stuff we were spinning in Essex, where we'd been more influenced by the northern soul sound introduced to us by the likes of Keb Darge, Dick Coombes and Simon Cento.

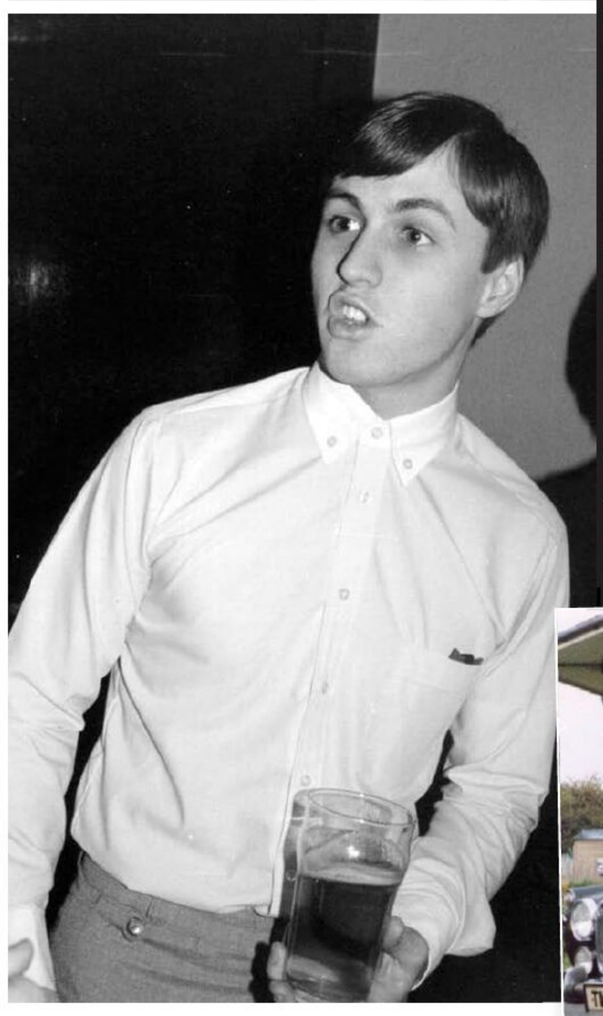
PH: The Brum scene was very heavily fixated on The Small Faces' look. The music wasn't particularly more psychedelic than London in 1984 though. They would play The Castaways' 'Liar Liar' and The New Colony Six's 'I Lie Awake' – I would then play the former after hearing it. They also played The Orlons and people danced, which I thought was amazing.

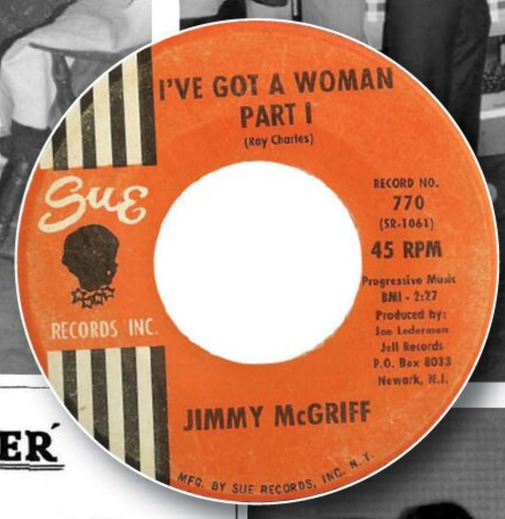
GM: With Sneakers going strong over in West London, and the mainstream mod scene shrinking, news was spreading through the fanzines. We started travelling much further afield to support other mod-only clubs that were springing up in other parts of the country, and our new underground scene started to grow.

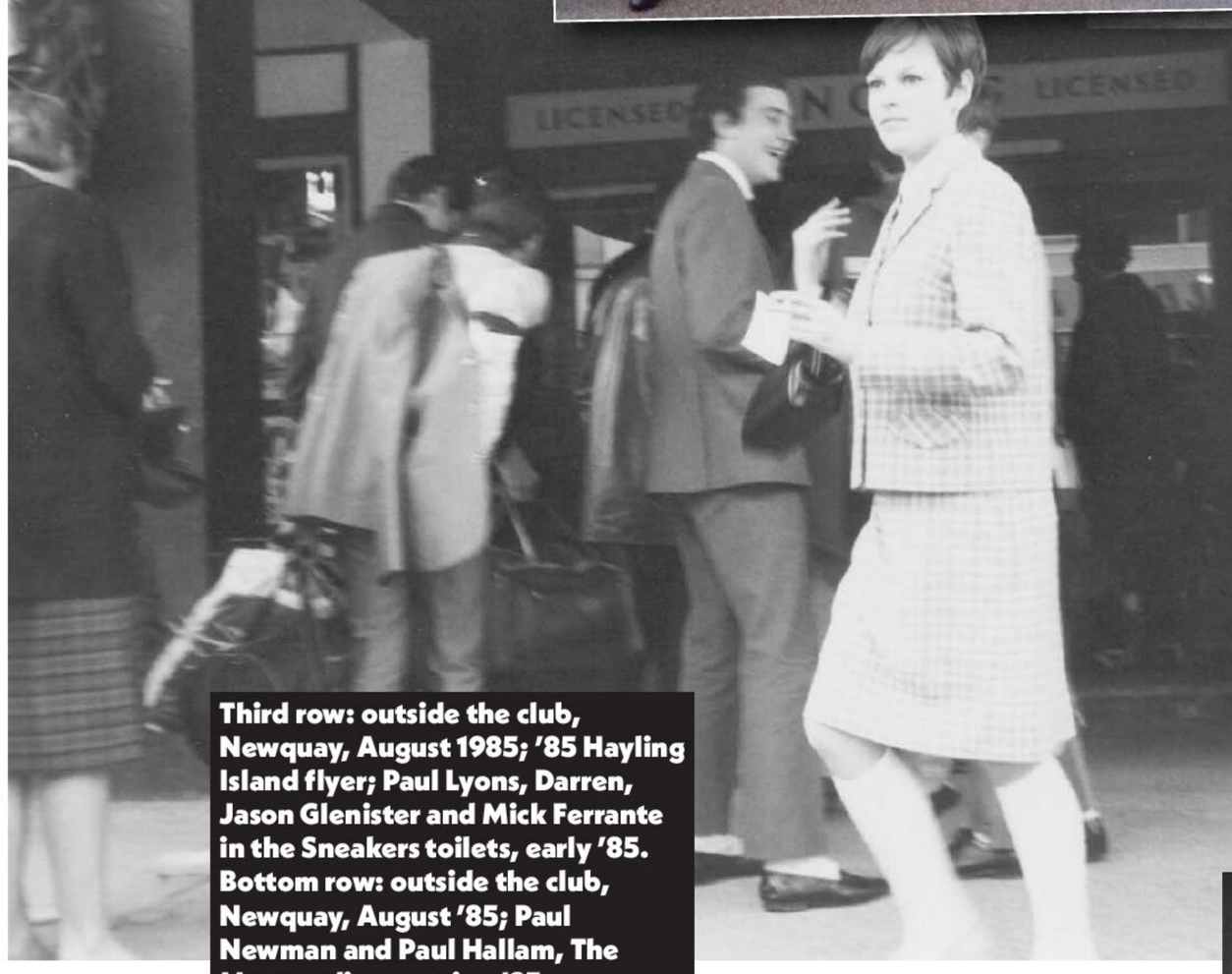
PH: I got into business with Mick Mouskos – who I had known from selling me commodities at mod clubs two years earlier. We did some events together and we decided on a modzine, which I named *Sense Of Style*. I wanted it to be like *The Face* but for mods. News/updates, interviews with people on the scene. Things like *Extraordinary Sensations* and *Right Track* were on the ball. They were more established and wittier than we were. I think in hindsight the best fanzines of that era were *The Coventry Hipster* – also on glossy paper – albeit six months after *SoS,* and the long-forgotten *Life After 66* by Wayne Iredale, which I first saw at The Outrigger, August 1983.

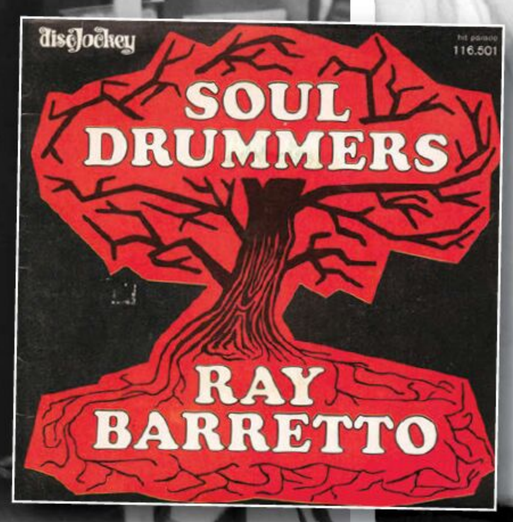


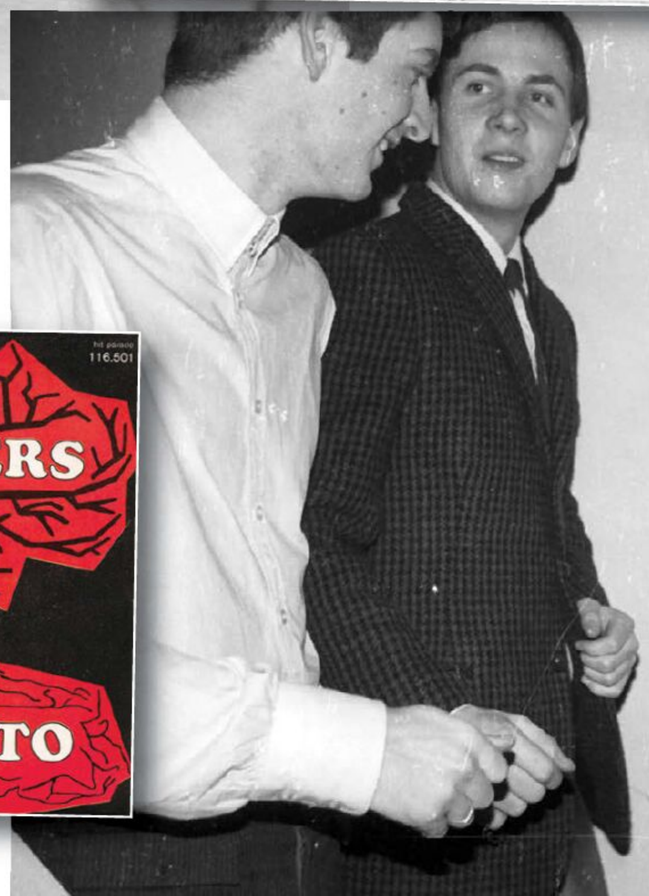


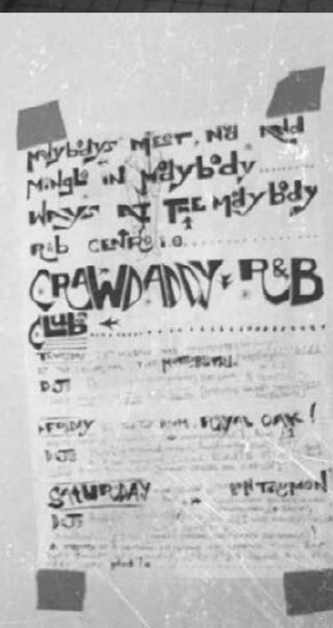






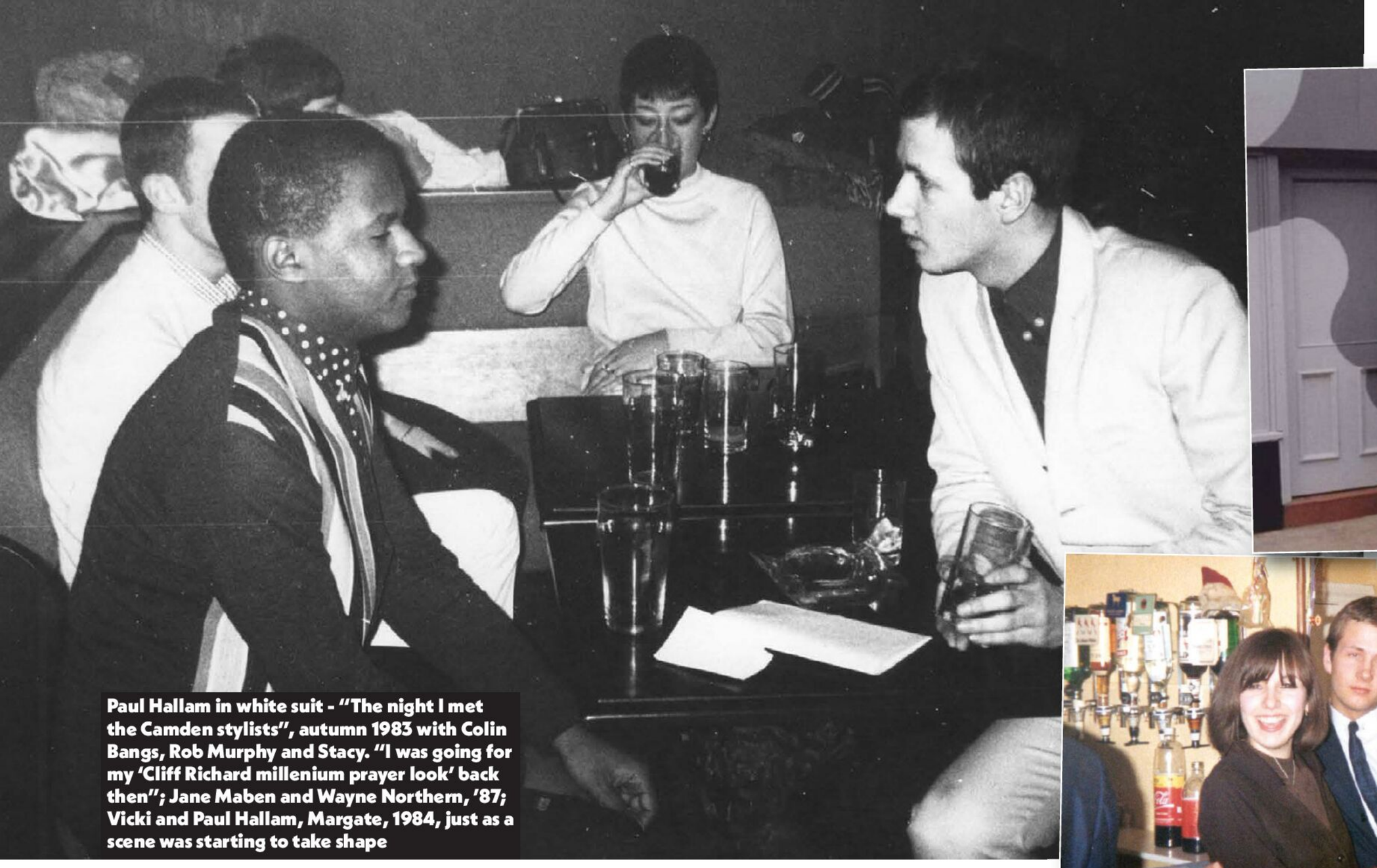






Top row: Garry Moore and Lynne Simms at Hayling Island, 1985; Chad and Dell from Southend. "A bit older than us and got us into R&B, tailormade clothes and having a mod attitude" (PHOTOS COURTESY GARRY MOORE) **; Vicki Roche (now Hallam), Drew, Paul Keating and Big Bob, Soho, late ' 84.**
Second row: Mick Wheeler at The Ben Truman, early '85, with bespoke handmade shirt and trousers; Garry Moore and friends photographed for the cover of *Right Track* fanzine, '83 (PHOTO COURTESY GARRY MOORE)**; Annabelle and Anita, January '85. Notice attention to detail: same material for skirt, scarf and handbag; Phi Otto, Stuart Farnham, Paul Newman and Michaela Ryan, The Ben Truman, spring '85**

Third row: outside the club, Newquay, August 1985; '85 Hayling Island flyer; Paul Lyons, Darren, Jason Glenister and Mick Ferrante in the Sneakers toilets, early '85. Bottom row: outside the club, Newquay, August '85; Paul Newman and Paul Hallam, The Metropolitan, spring '85



Paul Hallam in white suit - "The night I met the Camden stylists", autumn 1983 with Colin Bangs, Rob Murphy and Stacy. "I was going for my 'Cliff Richard millenium prayer look' back then"; Jane Maben and Wayne Northern, '87; Vicki and Paul Hallam, Margate, 1984, just as a scene was starting to take shape

Jim Watson: Modzines were so important to the whole thing. Garry Moore and I wanted to publish something that documented the music, clubs and events we all loved, with some banter for our regular crowd. It was the social media of the day! We reviewed records and gigs, ran features on key record labels, like Wand, and artists like The Impressions and Elmore James. Sellers bought in bulk to distribute outside London, which amazed me at the time. I still get people telling me how much *Right Track* was enjoyed and appreciated back then.

RE: I have great memories of spending lots of time with Toski from Shepherd's Bush, discussing our Sue Records collections and playing our latest purchases to each other. Others of note to me personally included Chad and Del, Eddie Piller, Bob Morris, Ray Patriotic, Tony Reynolds and Paul Hallam. We were dressing better, listening to R&B, modern jazz, and ska as well as soul, and wanted to mix with others who felt the same.

EP: Hallam and his Sneakers night certainly fuelled the drive to a more "authentic" look and feel to both clothes and scooters. Quite simply, very few of the original bands fitted into the new direction. There were a whole host of younger kids into the scene by now and they seemed to prefer this new stylistic direction. Especially with the girls. They'd been looking at the pictures in Richard Barnes' book *Mods!* (published by Pete Townsend's Eel Pie imprint to provide some authentic flavour alongside *Quadrophenia*). I think that by this time, in late 1983, the mod scene had reappraised Barnes' work, especially the photos, and began to start using it as a reference manual as to how the next generation should dress.

JW: The reinvention of the "modernist cultural juke box" really started in 1984: keeping stone cold classics from Motown and Stax, and tracks played at The Twisted Wheel and The Scene, adding in swathes of R&B, jazz grooves and Latin sounds. Sneakers and Crawdaddy clubs were very much at the forefront of this. It was a wonderful time for dancers and deejays alike.

David Holmes: I've got several deejay heroes, two of which are Guy Stevens (who played at The Scene club, located in Ham Yard, Soho) and Paul Hallam (Sneakers at The Shepherds Bush Hotel, which I was lucky enough to attend in '84. He was the '80s equivalent of Guy Stevens).

DR: Anyone who had been 15/16 in 1979 was way too old in my head at that stage. Paul Hallam was old at 18. Time had passed and youth cults changed.

****

"This awakening was down to us investigating on our own, ***visiting used record shops, shopping for clothes*** *in places like Kensington Market, and* ***choosing a preferred tailor*** *who was capable of turning our ideas into reality"*

Nineteen-Eighty-Four was perhaps the first time that '79 no longer mattered.

Mick Ferrante: We had our own fashion going on at that time. Things came in and went out fairly rapidly; Gabiccis, hairstyles, especially the bottom of your trousers, exactly what details you had. You watched what everyone else was doing, and you were trying to outdo them. It became really competitive. At the end, a lot of the earlier mods dropped out because of that. It was such a race, and it all became about money. How do you compete?

Matt Canock: Clacton scooter rally 1985, we took at least six changes of clothes. On one day we had umbrellas and were walking around, and I suppose posing a bit. We were not the first to do this, but at the next rally, others were doing the same. We always looked as sharp as can be.

PH: I was obsessed with suits. I would search London high and low for small '60s tailors – and there were lots about then. I'd drive to Highbury on a Saturday, because I'd seen a new tailor. I remember once getting some material and having some check trousers made. I wore them to The Bizz club, and Dom Bassett had the same trousers on. I threw mine away the next day. What was the point of having them if somebody else did? Same with shirts. You could buy real '60s check shirts – this was a big phase in the summer of 1985 – for £3.00 from American Classics in Kings Road. I'd wear them two to three times max and throw them away. I preferred handmade shirts. I found this shirt maker in Chiswick. He was Armenian and about 80 then. I was always worried he'd die in between me going in, leaving my deposit

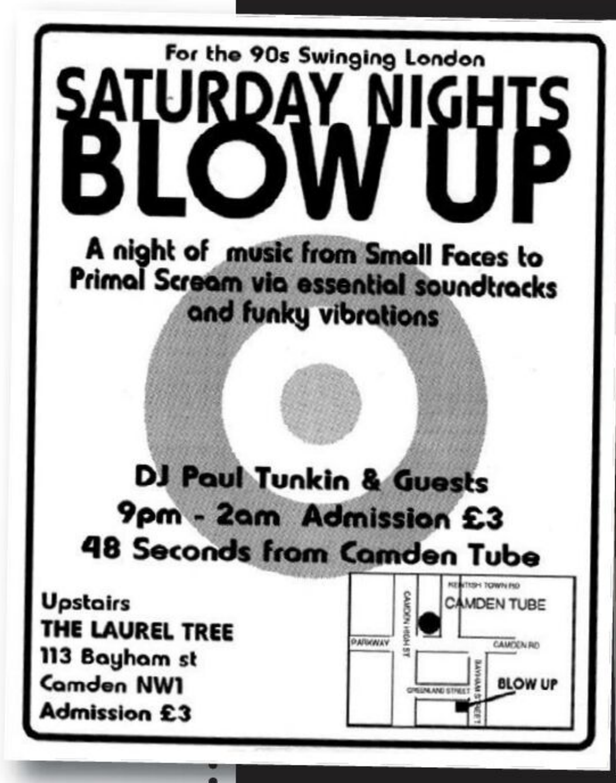
and picking up two weeks later. Charlie's in Carnaby street was a go-to late '84/ early '85. You would meet a plethora of mods there having stuff made for that weekend. I embraced the casual mod look a bit more as the year rolled on, with Gabbici and the like. For the main part, "My Mod World '84-85" was pure. Mostly a '63-64 look, with improvements. There were always a few psychedelic types at Sneakers – Dean's mate Davey and Wayne Northern. But they were the exceptions.

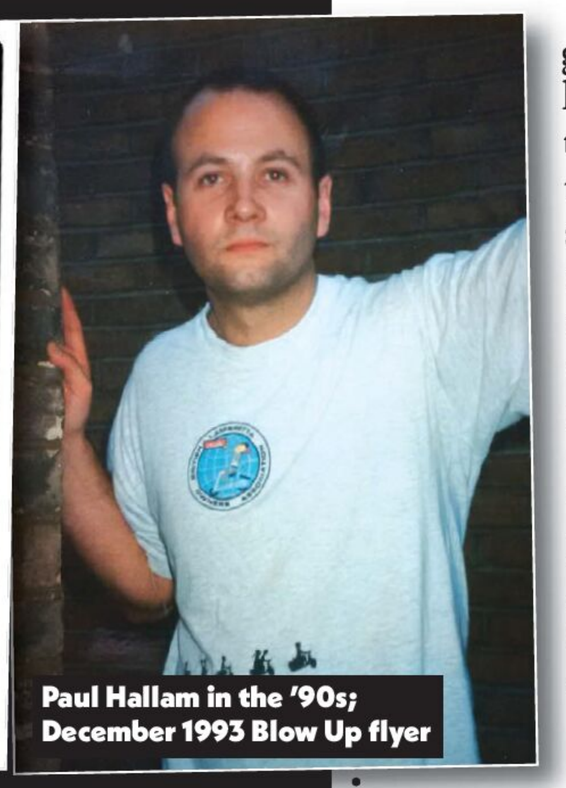
Wayne Northern: I started experimenting with different clothes, trying to remain faithful to the original mods' philosophy of trying to be one step ahead of the game and being different. I was getting more into the more obscure (at the time!) mid-60s mod groups, like The Eyes, The Creation, John's Children, The Action etc, so I started dressing a little more way out than the more conventional style of clobber seen at the clubs. One that some readers may remember is my home-made Eyes rugby shirt! It certainly drew a few comments from the purists at the time!

DR: I think most people I knew were into the '60s in a general way as well as the mod thing. Even if you weren't listening to British beat or psych, you loved the imagery of the bands, the films, the books.

MF: We knew that we were dressing so pinpoint to specific mod styles of the early/mid-60s, you couldn't fault us. People would come up to you constantly. Old guys would say, "God, let me buy you a drink. I used to hang out at The Whisky-A-Go-Go and haven't seen someone dressed like you for 25 years."

PH: In 1984-85 I lived and breathed mod. Nothing else mattered. Eighty-Six started with a BIG bang when I put on The Bull at East Sheen. I was still only 20. That night, over 300 people from all over the country – and two from Belgium – attended. A few weeks later, I went to a Paul Murphy jazz night at the Sol Y Sombre, and that had a big impact on me. Throughout the summer of that year, I became more and more obsessed with Latin music – I'd bought 'Soul Drummers' by Ray Barretto the year before on a trip to Brussels. I hated the whole thing at The Hippodrome – and felt I had more in common with the jazz dancers at the Murphy clubs than The Purple Hearts coming out of the ground on a stage at Stringfellows. I started to do a lot more Gilles Peterson type things going into '87, and hardly anything else that wasn't Sneakers. I'd stopped doing all the Tony Class clubs, like The Bizz. I bought a pair of Chinos and one time attempted to grease my hair back – with little success. It's funny, in '86 I thought I knew every track that needed to be heard on the scene. In fact, I knew maybe seven per cent at most. Some of the best dance tracks ever were discovered after my departure.




Paul Hallam in the '90s; December 1993 Blow Up flyer

WN: A little circle of us – Psychedelic Sean, Wavy Davy, Angie Smith, Jane Maben, Groovy Gus – started wearing more mid-60s influenced gear, and by 1986-87 were drifting off and starting up our own clubs, namely The Coal Hole on The Strand, which attracted a lot of mods who were looking for something a little different to the regular scene. By the late '80s, the original stylists, like us, had drifted off into different genres.

PH: I got married in June 1987 and went on a two-week honeymoon – the longest I'd ever been away from Sneakers. While I was away Tony Class stood in and played 'I Got Me Parka'. I came back and was told about this, and said, "It's time to end it." The last night was amazing. Packed. Shirley played all the songs from Barney's *Mods* book.

DR: When Sneakers closed it was gone for me. But the reality is that if you were the sort of person who was looking for a "more mod" experience, and you're only 16/17 and live in London, you will move on pretty quickly. I was going to Paul Murphy clubs where he was playing R&B, soul, jazz and other things that made you think of *Absolute Beginners*, and then The WAG to the Monday night jazz room, because that felt like something a "real" mod would do.

PH: In Mannu's brilliant book from 2002, Mick Ferrante is quoted as saying "Paul Hallam said to me – It's gonna be a whole revolution. There's gonna be mod poets and mod films, mod art. We're gonna change the world," and I actually believed this shit. We all did. And looking back maybe we did... Jim Masters went on to be a top international house deejay, as did Andy Farley from Coventry. Jamie Oliver rode a Vespa on his TV show while Acid Jazz band The PPO played in the background. The BBC have used 'Bert's Apple Crumble' (The Quik) as a jingle. David Holmes, a young Belfast mod, who attended Sneakers, did the music for *Ocean's Eleven*. A teenage mod from the south-west, Jon 'Mojo' Mills, runs the coolest magazine on the High Street. Yeah, we actually did! S!

All photos courtesy of Paul Hallam except where noted

Into Tomorrow: The Spirit Of Mod 1983-2000 is out now on Cherry Red

AFTER MOD

PAUL HALLAM's adventures, post-French line and Italian suits

Acid, and acid house, was to our mod generation what The 14 Hour Tecnicolour Dream was to the '60s mods. Loads of the 1984 mods became what we believed were the '80s Merry Pranksters. We took acid and mushrooms while we were chasing dreams and hunting wombles. A huge amount of mods embraced house and took Es. It would be possibly easier to name the ones that didn't.

I got married in June '87 and needed something to do to replace my mod obsession. Millwall became my new Saturday place of worship. I'd do 30 games home and away for four years or so – with some house clubs at night. But I was a dad by then, so would often stay in and babysit other ex-mods' kids while they went off on an ecstasy-inspired journey.

Dean told me about the Sunday events at Dingwalls – we were both doing pirate radio in Epsom by that point. I think I went once but was a newish dad and had responsibilities. I remember Ed telling me about Acid Jazz early doors, but I missed a lot of that. Then one day I went into HMV and there was an Acid Jazz section. That was a big GOSH moment.

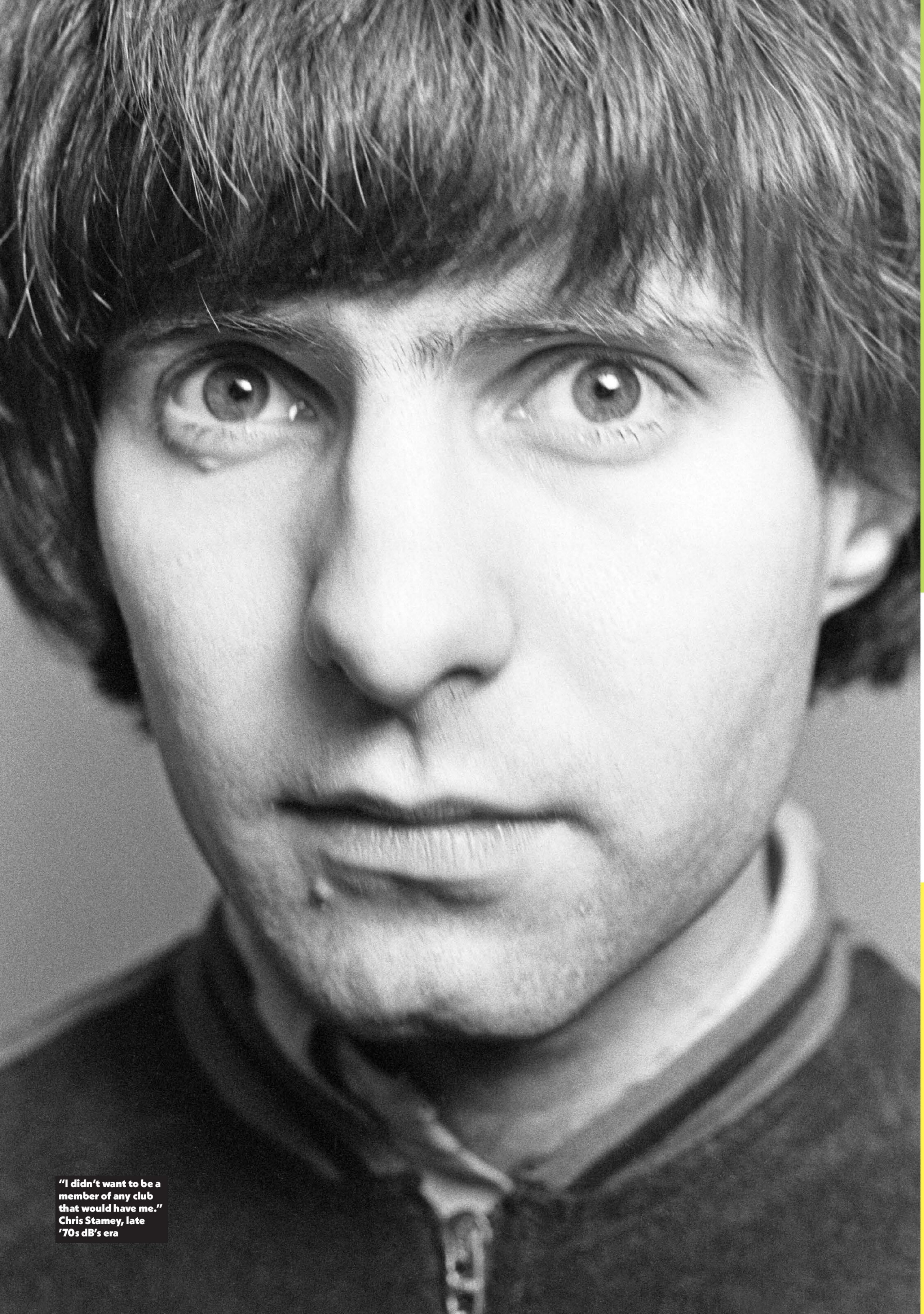
I started working at The 100 club, as sort of resident deejay, in '89. I remember Ady ringing me up and asking if I could cover for him on a Friday night jazz thing – Paul Murphy had been doing it, but I think had fallen out with the management. I reckon between '89 and '98 I must have been involved with around 500 nights in that basement.

By '94 the world was talking Britpop. Bob Morris told me to go to this club called Blow Up in Camden. I was hooked. I was 15 again shouting along to 'Parklife' when Andy Lewis would turn down the music. "All the people, so many people."

Myself, Dave Edwards and Danny DC started The Vault Of Vibes, a Thursday night club at The 100 Club promoting new bands. This ran for three years. We did a few specials: Rico just before he became the darling of Jools Holland, The Chords' first gig for 15 years and a record-breaking night for bar sales, and the two-day punk festival in '97 that featured ATV, Subway Sect and Buzzcocks.

Rob Bailey was (and is) always very kind to me. I would sometimes take a day trip down to his weekend events away with my daughter Emily to look at scooters, play in arcades and eat scampi and chips.

I think I thought Britpop – silly term – would last forever, but again by '97 things were changing. Blur had left the Union Flag guitar behind and were pursuing gospel and other forms of music. I was once again in a music limbo until The Libertines.



"I didn't want to be a member of any club that would have me." Chris Stamey, late '70s dB's era

cycles per second

Between his years fronting The dB's, an enduring solo career and his work as a producer for others, it seems that **CHRIS STAMEY** has never rested. Now, with a new studio album and European tour looming, he takes time out to chat to **CHAIM O'BRIEN-BLUMENTHAL** about transformative mid-70s NYC, being Alex Chilton's right-hand man, recording in The Who's studio and the sustained creative process of songwriting.
Portrait by **JULIA GORTON**

"I've never suffered from having a career plan," Chris Stamey states with a healthy laugh. "All I do is write songs". Modest perhaps, considering Stamey's rich catalogue as both a solo artist and member of The dB's and Sneakers, along with his pedigree of working with such artists as Alex Chilton and Jody Stephens. All the paths he's taken through the years have led up to his latest album *The Great Escape* and a career-spanning European tour this autumn. Now, looking both backwards and forwards, Stamey is ready to share his history with the world.

Growing up in Winston-Salem, North Carolina, Chris Stamey's earliest memories of music are from when he was a kid. "As soon as my parents got a piano, when I was six, I started pushing the notes together to try and imitate the classical and jazz things I heard in my household." By the time he reached junior high school, Stamey had met fellow musician Peter Holsapple, and the two started jamming. "We started playing in a blues band. Peter was a big band of the Peter Green-era Fleetwood Mac, and we both liked Michael Bloomfield's *East/West*. It was a time in the '60s where people were trying to play guitar like the great blues players, plus you could also buy skinnier strings, so they weren't impossible to bend [when performing]."

By his teenage years, there was a thriving local music scene in Winston-Salem. "There were garage bands locally, including one called The Teen Beets. People would play dances and parties". However, as music progressed, psychedelia would reach town soon enough. "There was a guy named Bud Carlisle," Stamey recalls. "He went to San Francisco in The Summer Of Love, and came back with a strobe light, LSD and a vision of where music could go. Things changed pretty quickly." Forming a band called Captain Speed & The Fungi Electric Mothers, they became a sensation. "They would perform these amazing live shows that transformed our little music scene."

By the end of the decade, Chris was in and out of so many bands, he lost count.

COURTESY ED POINTDEXTER, FAYE HUNTER, DOUG MUIR

Early inspiration Captain Speed & The Fungi Electric Mothers, 1967; Mitch Easter and Chris in their basement studio – Sacred Irony was their group at the time; Rittenhouse Square with Chris and Mitch, early '70s

"At the time, there were so many bands. Every summer, bands would form and then split up. We had lots of these groups; one was called Ice, where we did lots of Beach Boys songs, fairly intricate numbers like 'Sloop John B'." As the '70s dawned, things eventually formulated and Chris joined a band called Rittenhouse Square, already a long-running outfit. "They were doing prog-rock type stuff, and the line-up would change frequently. I had been friends from second grade on with Mitch Easter. We would ride motorcycles together and shoot model rockets up into space. As a kid, I got really interested in recording, and got a tape recorder, which I would use to record bands around time, I guess I was the local taper guy," Stamey says with a smile. "All of us were fascinated with recording, so [Rittenhouse Square] went into the studio to make a demo tape. The drummer in the band, Bobby, had it pressed on vinyl to sell at our high school, much to our embarrassment. We hadn't intended it to be heard." It's an opinion in which he's not alone. "I feel pretty certain that Mitch Easter will never, never agree to reissue it. More power to him".

After Rittenhouse Square folded, Chris joined another long-running local group Little Diesel. "They'd been around for a while with different members, and the version I was in was a later short-lived line-up". Back with friends Holsapple and Will Rigby, the group "did garagey songs as well as covers of Nazz and Fairport Convention," Stamey says. "I first met Peter [Holsapple] in school, around eighth grade. We had both been in some of those teenage groups together, like Ice."

By the middle of the decade, Little Diesel was no more, and Stamey was off to college. "I moved to Chapel Hill to go to The University Of North Carolina," he remembers. "Not long after that, I started Sneakers." The group, which consisted of Will Rigby on drums, Rob Slater and Chris on guitars and Robert Keely on bass, began attracting a local following "Mitch Easter was also floating in and out, and later joined as the fifth member." With enough interest, the band decided to record an EP of their songs, though there were some complications in the process. "We started recording it at a local club, but we had to move everything to a girlfriend's bedroom when the janitor came in to mop the floor [of the club] and threw us out!" Stamey laughs. "Don Dixon was also involved [with the EP]. He was older than us and much more savvy when it came to recording, though we did do it on my home TEAC four-track recorder."

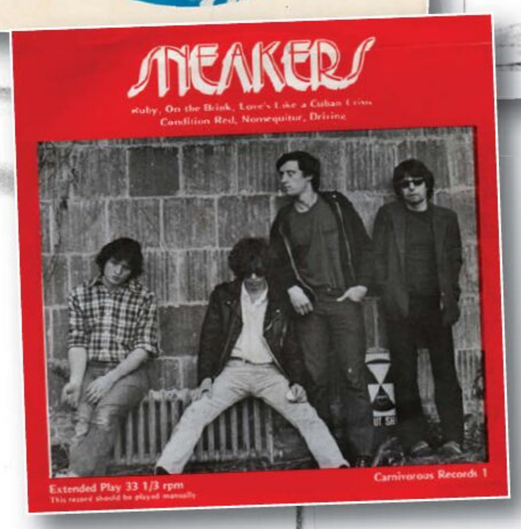
Despite its now legendary status amongst powerpop fans, Sneakers was a relatively short-lived group, and by 1977, Stamey had decided to move to New York City. "I'd been up during the summer of '74 and seen this band Television play and mistakenly extrapolated that there were loads of bands in New York like this. I'd also been involved in college with The New Music Scene, post-Schoenberg writing, and thought I could hear things that [Television] was doing that translated these influences, as well as jazz ideas. But the general idea that one could play electric guitar with a broader palette was refreshing."

Once Stamey got to New York, however, things were noticeably different. "Once I arrived, I noticed the scene wasn't what I'd expected it to be. Most of what was going on at CBGB was more constricted than what Television were doing. But overall, it was still very exciting." Things got more exciting when a legendary musician came to town. "There was this guy named Terry Ork, who had his own label [Ork Records]. He wanted to put out a new Sneakers record, so we're friendly; he also had me playing with a group called The Erasers. One day, [Terry] tells me that he's bringing this guy up from Memphis to perform some shows, and could I put together a band for him? And it was Alex Chilton."

Unbeknownst to Terry Ork, Stamey had long been a fan of Alex Chilton and Big Star, enough to actually cold-call Ardent Studios as a young man. "I'd called them a few times to ask about engineering details, I was really fascinated with [Ardent's] sound. I remember when we were going to make the Sneakers record, I called them up and spoke with [producer] Terry Manning for a while, asking him specifics about their guitars, the amps, where they were placing microphones in the studio, none of which I was able to use when making the Sneakers record!" Stamey laughs. "It must have been crazy to them, the fact that the nice people at Ardent talked to this kid for 30 minutes about how their records were made."

Chris put together a band for Alex Chilton once he arrived in New York. "I got together Lloyd Fonoroff on drums; he'd been in a Fairport Convention cover band. After a while Fran Kowalski joined on Fender Rhodes and Farfisa. Alex really liked the sound of Farfisas, and songs like 'Let's Dance' by Chris Montez. Fran was a

Alex Chilton and Chris in their Bleecker Street loft, 1977; Chris and Alex on stage at CBGB the same year; Chris Bell's 'I Am The Cosmos' 45; Sneakers' '76 mini-album; the short-lived Sneakers with Chris, far right



COURTESY STEPHANIE CHERNIKOWSKI (2), BUZZ SPECTOR

"I'd been up during the summer of '74 and seen this band **Television** play and mistakenly extrapolated that there were loads of bands in New York like this"

huge Beach Boys fan and a really good singer and musician." Things clicked, and the band started performing around town. "There's a record out of our first show (*Ocean Club '77*), and we sound pretty rough, as Alex had just gotten to town. But we got a lot better and continued performing around."

Alex Chilton spent the better part of late '77 sharing a loft with Stamey as they performed together. "[Alex] went back to Memphis in December [of '77], and then came back up at the beginning of '78. He knew I'd started my own label and wanted me to put out a record his friend [and Big Star bandmate] Chris Bell had made, called 'I Am The Cosmos'. Having my own record label just meant that I could save up enough from my bus-boy shift to press 800 copies. It wasn't really a label, but those were odd times," Stamey states, modestly. 'I Am The Cosmos' began to attract a cult following in Europe and would pave the way for the discovery of Chris Bell's solo recordings and talent in the '90s.

Once Alex came back to New York, he and Stamey began working in the studio. "Terry had this arrangement with Trod Nossel, a studio in Wallingford, Connecticut. [Ork] was paying a very low rate per hour, so Doc [studio owner] would get royalty points on Ork's releases. It wasn't far from Manhattan; you could take the train there, but you had to watch the schedule, because the train tracks were up against the studio, and you'd have to stop recording at certain times when they sped by, otherwise the microphones would pick the sound up! Unfortunately, even at $5 an hour, Ork couldn't pay the bills, so most of the tapes were never released. Right before Alex died, I started getting calls asking if I wanted to buy the tapes for large amounts of money," Stamey recalls wistfully, "and right after he died, Mike Mills and myself called them up to purchase the tapes. They looked in the [studio's] tape locker, and someone had taken them all." Amongst the tapes were sessions of "Alex and [Chris] covering 'Ruby Tuesday'. We also recorded 'Can You Please Crawl Out Your Window' for a Rolling Stones tribute album, of all things, with Alex singing lead."

After the Ork deal fizzled out, Alex was approached by Elektra Records. "Karin Berg, an old friend of Alex's who later signed Marshall Crenshaw and Dire Straits to Warners, was working there, and set up the demo session at Secret Sound. We did four songs with Andy Paley on drums. But Karen didn't think it was good enough to bring to the label, so it never went any further. But that's when we recorded 'She Might Look My Way', which I just re-recorded for my new album."

By this point, Chris was running Car Records, and looking for the next project. In came Richard Lloyd. "I was going to release a single by Richard of a song he'd written called '(I Thought) You Wanted To Know'. We recorded it, and I'd spent a fortune – meaning $400 – on it. Then Elektra tapped me on the shoulder and said that because [Lloyd] was with Television, I couldn't put it out." Stamey bursts into laughter. "In order to salvage the record, and because I really liked the song, I replaced his vocals with my own. And when it came time to do the B-side, my friends Gene Holder and Will Rigby

COURTESY CAROL WHALEY (2)

Chris on stage with The dB's at Dream Palace, New Orleans, 1985; '77's Chilton-produced 'The Summer Sun' 45; '78's dB's debut 45 and '81's *Stands For Decibels* LP; Chris and Peter Holsapple listen to playbacks during the *Like This* sessions at Bearsville Studios, '84

had come up to play some shows with me. So, we took my trusty four-track recorder and worked up 'If And When'. I'm glad it was released the way it was, even if Richard's not singing on his song, and it does sound a little overblown." It also introduced the world to The dB's, billed as the backing group.

While busy running his Car label, Stamey still had time to interact and work with a number of groups, including cult favourites 8 Eyed Spy. "Scott Litt and I mixed a record of their one night," Chris recalls. "We alternated – he'd do one mix, and then I'd do the next. Live, they were very good; George Scott III was a monster on bass, very similar to Jack Bruce, in that when you'd see him, you left thinking about his playing. And Lydia Lunch has always been great. Just a dynamic group."

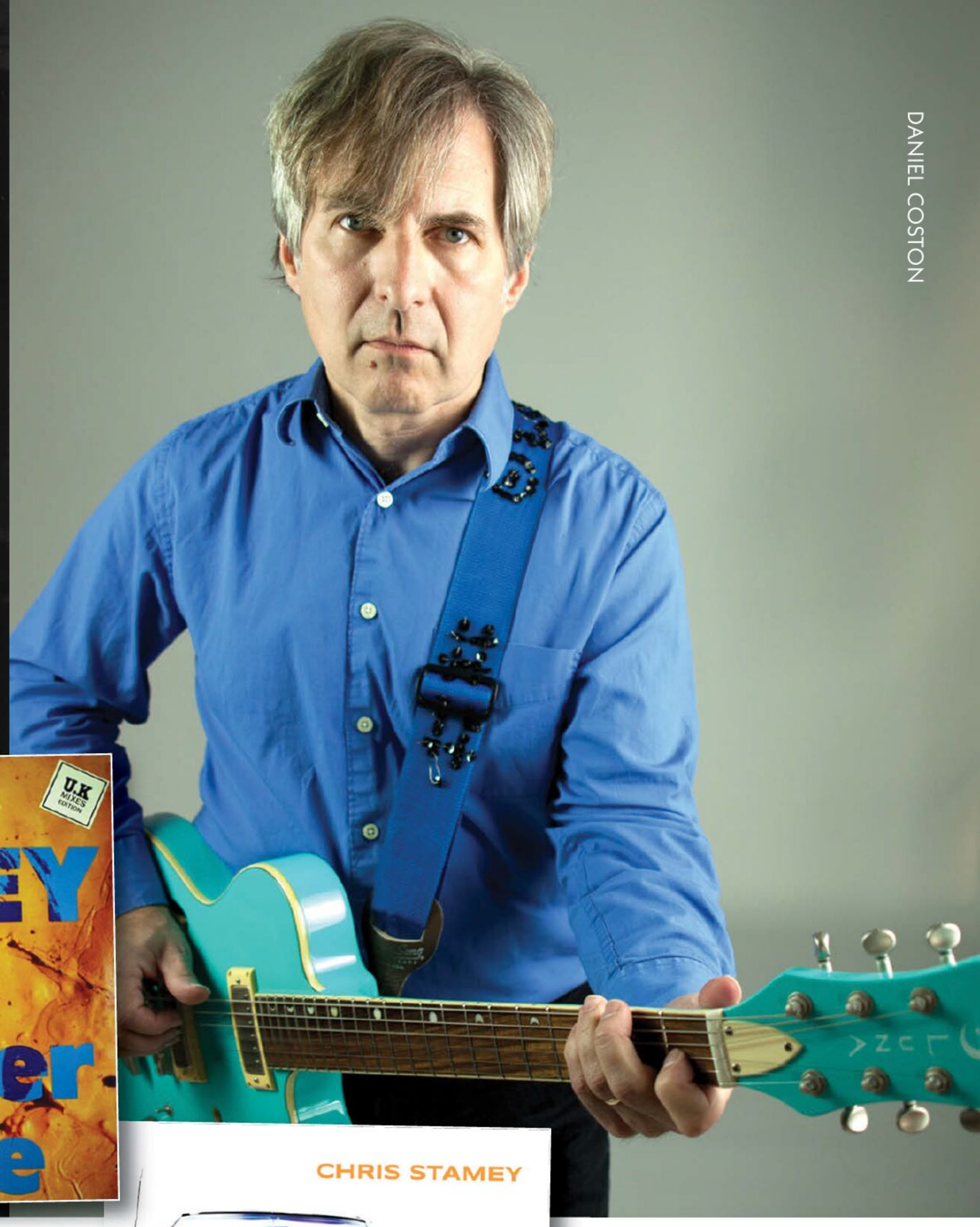
By the end of the '70s, The dB's had coalesced into a *bona fide* band of Chris, Peter Holsapple, Will Rigby and Gene Holder, and found themselves playing all over New York. "It seemed like we played all the time then. People put these ads from CBGB or Max's Kansas City up on Facebook now, and I'm surprised when we're not listed on one!" The group was creating enough of a buzz that they signed a deal with UK label Albion in '80. "They signed Peter and myself first, for publishing," Stamey explains. "Joe Jackson was making them a lot of money, so [Albion] decided to branch out into a record company. They offered to put out our first record. We'd already recorded a lot of it, but they offered to pay for some remixes by Martin Rushent." That album, *Stands For Decibels*, quickly proved to be a hit amongst fans of powerpop and rock, with catchy tunes like 'Black And White', 'Dynamite' and 'Big Brown Eyes'. "We recorded most of that in New York, at Blue Rock studios, which was where Tom Verlaine was recording his debut album."

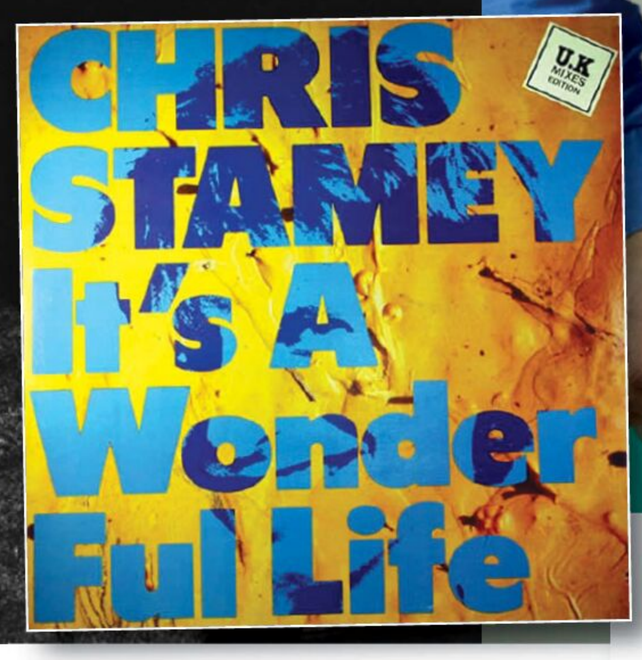
Released in England and Europe, the album achieved enough success that The dB's were asked to tour overseas in '81, as well as appear on *The Old Grey Whistle Test*. "We went over a few times. We opened for Dave Edmunds on a tour, but we didn't make a lot of waves at the time. We weren't enough like Billy Idol, and we weren't enough like The Knack either… thank goodness!" Stamey laughs. "It wasn't streamlined enough into one digestible 'brand'. And I think that was partially my fault. I didn't want to be a member of any club that would have me." Even on tour, the band could be eccentric. "I remember on the Dave Edmunds tour, Mitch Easter was our soundman, and he had instructions to add in cassette sounds of insects and frogs and monks chanting at random moments during the songs, to keep it interesting. Not a big career builder, that."

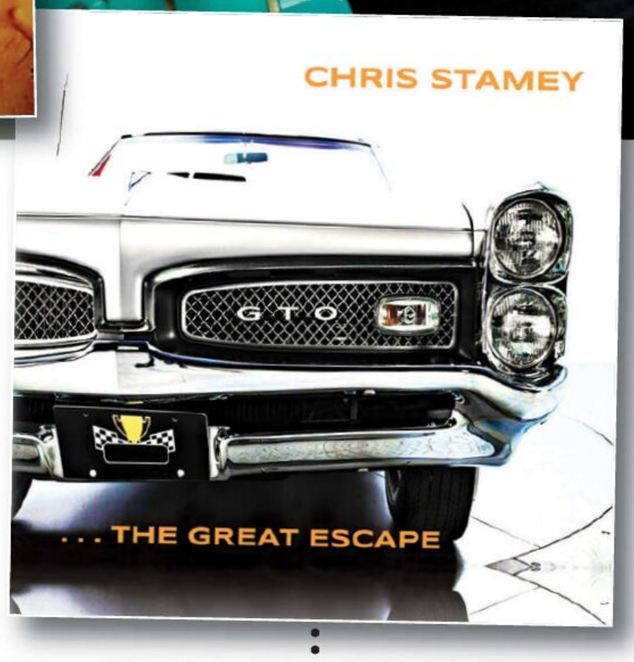
Despite their eccentricities, Albion liked the group enough to ask them to record a follow-up album, *Repercussion*. "We had a rehearsal place by then," Chris says. "[The dB's] recorded some songs on four-track cassette, pre-production. We worked most of the summer with Scott Litt in our rehearsal space in The Music Building on 38th and Eighth Avenue in Manhattan. Some of those songs [on the album] we had already played live, so we had a feel for them." By the time to record the album, The dB's went back overseas. "In the fall, we went to London to record, at Ramport, which was The Who's studio. It was a much more formal process recording the second album than the first had been."

Despite good reviews upon the second album's release, Stamey was ready to leave The dB's, feeling musical constraints. "Peter and I were both writing a lot of songs, and by the time of the second album, there already was a backlog, so a bunch of songs didn't make it on the record. Looking at doing a third album, there were so many songs piling up. It just didn't make sense to have two talented writers in the group." Quickly, Chris recorded his first solo album *It's A Wonderful Life*, also released in '82. "Some of the songs on my first solo album were leftovers from The dB's stockpile – songs like 'Depth Of Field' and 'Face Of The Crowd'. But a lot of them were new as well."

Exiting The dB's gave Stamey more time to field production offers from outside artists. "I produced some recordings for The Fleshtones, which never came out. We did them for Ze Records, The Contortions' label. I would often get calls to help others who didn't know a lot in the studio." One such call came in a rather unusual place. "I was in Wales and got word that Danny Beard [DB Records head] was trying to reach me," Stamey remembers. "He wanted me







"The dB's didn't make a lot of waves at the time. We weren't enough like **Billy Idol**, and we weren't enough like **The Knack** either… thank goodness!"

to produce Pylon, because he knew I really liked them, and had casually said that I'd be interested in producing the band. Finally, he got a hold of me – I'm at this telephone booth in a cow pasture in Wales, agreeing to produce Pylon's second album!" And how was the band to work with? "They were very hard workers in the studio. Vanessa [Briscoe Hay], the vocalist, was in her own lyrical world, in a way like Michael Stipe."

Back in New York, Stamey was absorbing all the studios around town, particularly one legendary studio. "My big influence at the time was Power Station," he recalls fondly. "Scott Litt was working there with Bob Clearmountain and Bill Scheniman. It was run by Tony Bongiovi, and they were doing great things there. They were really on a mission. Scott had mixed a few things on the first dB's record, and we really hit it off. I was attending a lot of sessions there, watching David Bowie record 'Let's Dance' and Aerosmith and Hall & Oates. Chic were in there all the time. I was just absorbing it all."

Taking what he'd learned, Stamey decided to move back to Chapel Hill and open his own studio, Modern Recording. "Scott Litt wanted to come to town and make some records, so with his help, I found a small old house and we set up a studio. It was more Scott's idea than mine. And we're still active and open for recording, all these years later. We've got a great control room and good gear, big old-school speakers."

Having access to his own studio helps Stamey when recording, especially with the new album. "Because I have the studio, I'm constantly writing songs. With this album, I wanted to see what it was like putting records out independently these days. The whole thing has been a real adventure." The album, a mix of catchy pop-rock tunes, including curious fare like 'The One And Only (Van Dyke Parks)'. How did this ode to the arranger and fellow songwriter come about? "I was housesitting for Syd Straw in LA years ago, and Van Dyke Parks called. It completely surprised me. We had this great conversation, and I was pinching myself the whole time, I couldn't believe it. Seeing what The Replacements did with 'Alex Chilton', I thought it couldn't hurt having people everywhere singing Van Dyke Parks' name! Oddly enough, I've now become friends with him, which still sounds weird to say."

With 50 years of music to look back on, Stamey is setting off for a European tour. "I'm going to Paris to do a private concert with The Salt Collective, which is a project of Matthew Caws of Nada Surf, and then I'm in Spain before Thanksgiving to do some shows with Pat Sansone from Wilco, Mike Mills and Jody Stephens, so I thought it would be fun to put together some solo shows in Europe in between. I've never performed in Ireland before, so that's exciting."

As for future plans, Stamey is already working on another studio album. "I'm in the middle of making it, which could come out as early as February of next year, if I play my cards right." And this time he's got some special friends helping him. "I did a few shows on bills with The Lemon Twigs, who are just brilliant. They sing on some of the songs on the new record, which is influenced by both *Pet Sounds* and Robert Wyatt, I'd say. It's about melody first and foremost, this time." A new cycle begins. S!

The Great Escape is out now on Schoolkids. Chris tours the UK and Europe from 31st October

May The Long Time Sun Shine Upon You

In 1968 *The Hangman's Beautiful Daughter* was released to great acclaim and chart success, and **THE INCREDIBLE STRING BAND** made their first national tour of concert halls. Girlfriends Rose Simpson and Likky McKechnie joined Mike Heron and Robin Williamson for live performances, and to record the double album *Wee Tam And The Big Huge*. There were the first of many collaborations with ex-Exploding Galaxy performers Rakis (John Koumantarakis) and future ISB member Malcolm Le Maistre, Peter Neal made the *Be Glad For The Song Has No Ending* film, and the troupe undertook two American tours and filled The Albert Hall – twice. **ADRIAN WHITTAKER** celebrates the busy year during which these merry pranksters shone brightly

"You played your strings like they led to the truth, Sang your words like clear spring light" *('1968' by Mike Heron, written in 1974)*

"I remember coming through customs was always interesting." Mike Heron and Robin Williamson, beatific forces during the whirlwind that was 1968

The songs come hard and fast; 1968's breakthrough album *The Hangman's Beautiful Daughter*

In January 1968, The Incredible String Band started playing abroad, with Swedish and Danish gigs and one at Liberty Hall, Dublin, with dancers Mimi and Mouse. "A glorious half-hour trance," said one reviewer. The newly formed Dr Strangely Strange were on the same bill, oddly the only time the two outfits ever performed together, despite Robin and Likky's longstanding links with Ivan Pawle and the Strangelies' base at The Mount Street Orphanage.

To coincide with the release of *Hangman* in March, Joe Boyd underwrote their first UK tour of major concert halls in London, Birmingham, Manchester, Liverpool and Glasgow. A psychedelic poster by Hapshash And The Coloured Coat was commissioned to promote the tour, showing Mike and Robin spanning the globe, with Mimi and Mouse dancing attendance. In later years the two semi-naked dancers on the poster were taken to be Rose and Likky, much to their annoyance.

The UK tour was a huge success and in May 1968 Joe decided to take Mike and Robin to the States. At that point Mike and Robin had played only one gig there, The Newport Folk Festival the previous year. Their first major US gig was planned for The Fillmore East. In the past, Joe had done some shows for listener-funded New York radio station WBAI, and so a couple of weeks before the June concert date, he organised a late-night studio session on Bob Fass's *Radio Unnameable* show. Bob (described as the "father of freeform radio") favoured a rambling approach, often intercutting performances with a range of sound effects from his extensive collection. The ISB rose to the occasion by avoiding any songs that might be familiar to the audience from *Hangman* and playing an uncompromising set consisting entirely of unreleased material (the session was eventually released on the *Tricks Of The Senses* rarities compilation). After Bob's introductory fireworks ("To chase away the evil spirits"), Robin kicks off the session with an early version of his poem, 'The Head'. Mike and friends provide some suitably spacy background effects. The final version of 'The Head' eventually surfaced on an insert in the *Wee Tam And The Big Huge* double, complete with a watercolour illustration by Robin.

Then comes a leisurely version of Mike's Douglas 'Traherne Harding', a song he'd recorded for *Wee Tam* just a month before. 'See All The People', which surfaced later on the *Be Glad For The Song Has No Ending* LP, here provides a vehicle for a contrapuntal jam with an unnamed

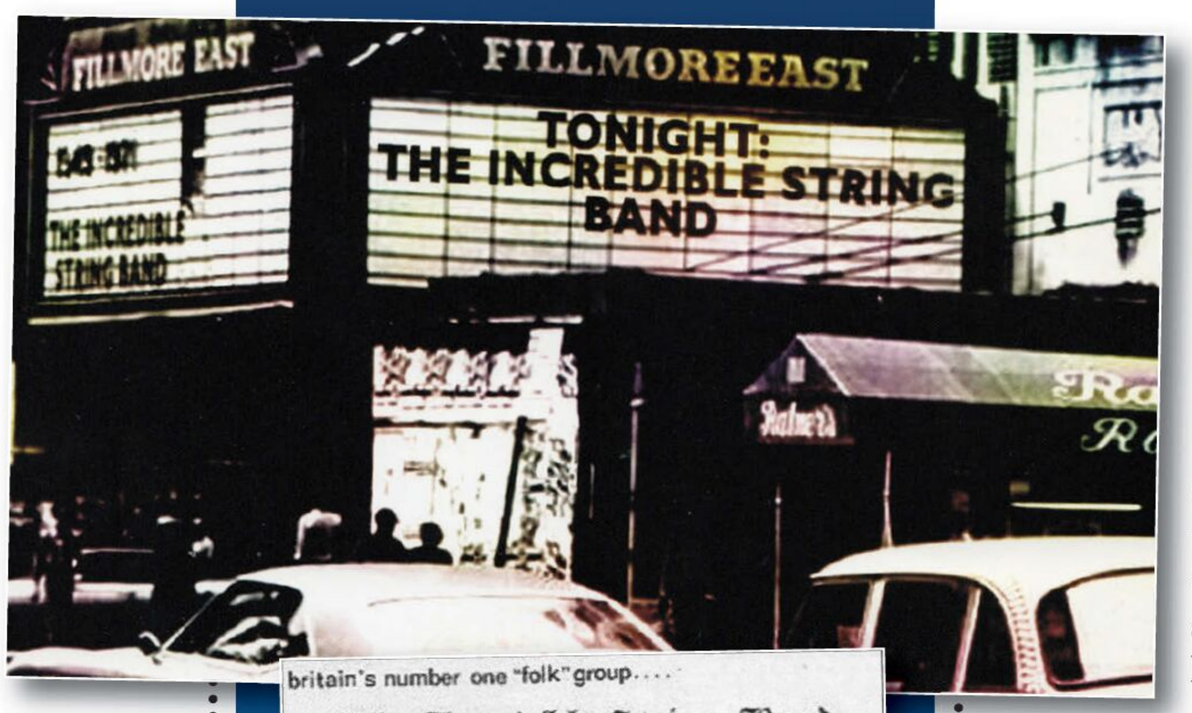
percussionist. It's an odd little song, even by ISB standards, with a sense of Zen-like detachment from the world. The last song from this session is an intense rendering of Robin's 'Maya'; this is a standout version, not long after it was attempted at the first *Wee Tam* session in February that year. On the WBAI session you get to hear the original mantra-like ending, chopped off on the LP by Joe Boyd, (rather unwillingly!) to segue into 'Greatest Friend'.

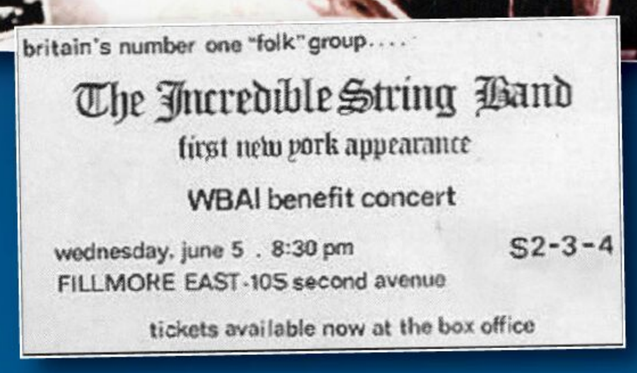
After that there was a New York University gig supporting Grateful Dead, but the ISB "didn't really hit it off" with them, says Mike. "It was like an alien culture – they were running around playing American Football while we were into concepts like the barter economy." John Sebastian and other Lovin' Spoonful members "vied to entertain" them, showing Mike and Robin round the Greenwich Village clubs for a few days. Then, while waiting for more gigs to be set up, Joe took them off to Vermont to visit a friend of his, a classical pianist who lived in a cabin in the woods halfway up a mountain. "It took us ages to get there," remembers Mike. "It was this very rustic setting, but in the middle of the cabin was this immaculate concert grand!" The friend's dog, Nina, had just had puppies, prompting Mike to come up with the *Wee Tam* song 'Puppies', in which Nina got a namecheck.

In 2013, when *Live At The Fillmore 1968* was released by Hux Records, Robin wrote a short piece about the tour for the booklet. This is an extract: "They tell me I was there – these dates so long ago – I suppose I must have been. I remember bits and pieces. I remember coming through customs was always interesting. I remember I always had to explain that rosin was a violin accessory. Nineteen-Sixty-Eight, New York, hot summer night, me and Mike sitting on the roof of The Chelsea Hotel listening to the city play its choir of car horns, sirens, shouts and occasional distant pistol shots. Automat food – quarters, nickels and dimes. Greyhound Station, voice off: 'Clean up America, get a haircut!' Us opening for The Grateful Dead… well, all I can say is they were a hell of a lot louder than we were, but we were far more entertainingly attired... a full-length red embroidered wizard-style robe in my case, that or jester's outfit... I used to wear that stuff. There were log cabins in the woods upstate, beaver dams, porcupine quills as a dog hazard, June bugs…"

Some West Coast club gigs with Tim Buckley and Them, plus three nights supporting Country Joe & The Fish at The Fillmore West, were not always well received. "They were much more of a rock audience," says Mike. "In some of the clubs they thought we were a comedy act!" Mike and Robin liked Country Joe & The Fish, who proved to be more on their wavelength, and got on well with Tim Buckley, who was then in his jazz/folk period, playing songs from *Happy/Sad*. "It was only later that we got into his music, though," says Mike. "The jazzy stuff with vibes and so on was ahead of the culture we were aware of."

After The Fillmore West gig, Joe and his brother took the duo off to Porvenir Canyon, a New Mexico nature reserve, where they rented cabins in the woods and did some hiking. Joe Boyd: "After a while this got boring, so we decided to go to the nearest movie house. This was in Las Vegas and involved a two-hour walk each way to where the car was parked. It was a major undertaking, so we made a pact that whatever film was showing, we'd all go." It turned out to be Otto Preminger's *Skidoo*, a bizarre film which they all loved. The plot climaxes with the hero, Jackie Gleeson in San Francisco Bay surrounded by a tribe of hippies in boats who save him from being killed by the Mafia. Back in LA, Joe had invited his friend Tom Law, at the time part of a hippie commune in New Mexico, to the ISB gig at The Kaleidoscope Club. He came backstage afterwards with a group of friends. "Amazingly, they were exactly the same tribe of hippies we'd just seen in the film," says Joe. "So, of course, there was a big party!" After a short Hollywood recording session at Western Recorders on Sunset Boulevard (versions of *Wee Tam's* 'Maya', 'Mountain Of God' and 'Puppies', then titled 'His Own Bone') it was time to return to New York and probably the best gig the ISB ever did as a two-piece.





"It was like an alien culture – The Grateful Dead were running around playing American Football while we were into concepts like the barter economy"
MIKE HERON

The Fillmore East concert, 5th June

The Fillmore East was predominantly a weekend venue, characteristically with two or more shows a night on Fridays and Saturdays featuring two or three headliners. Jefferson Airplane and The Crazy World Of Arthur Brown had been on a few weeks before the ISB show, and both Jimi Hendrix and Steppenwolf were on a few days later. On the quieter weekdays, Bill Graham would let radical groups and Lower East Side community organisations use the hall, a former cinema, for benefit gigs.

On the night of the ISB concert, a Wednesday, Graham's staff were bemused to encounter a polite, reflective audience of laid-back hippies rather than the usual Hell's Angels, East Village 'Motherfuckers' and off-their-heads rock fans. *5000 Spirits* had already attracted a sizeable cult following in New York, and the WBAI radio station had been playing *Hangman* (then in the *Billboard* Top 100) in heavy rotation; this, coupled with the appearance on Bob Fass' show a couple of weeks earlier and a few discreet ads in the underground press, meant the evening was sold out. Bob Fass opened the show by explaining that it was a benefit for both WBAI and the audience, who would benefit from "the art and the beauty of – The Incredible String Band". There then followed an embarrassingly long pause, (born stoically by the audience) until Mike and Robin shuffled on. "Two shaggy guys in pyjamas," to quote one reviewer.

Of course, they were magnificent. Joe Boyd feels this concert shows the ISB at their absolute apex, and I'm inclined to agree. 'Waltz Of The New Moon', preceded by an embryonic version of *Wee Tam's* 'The Yellow Snake', was intense from the very start, Robin adeptly incorporating Dolly Collins' harpsichord lines from *Hangman* into his guitar part. Mike's 'You Get Brighter' (with Robin on organ) precedes a wonderful version of 'A Very Cellular Song'. Mike's in great voice and Robin supplies endlessly inventive harmonies. A very long 'October Song' incorporates parts of 'Half-Remarkable Question', a work in progress since late '66. Mike's sitar playing on this (and on 'Maya') is remarkable. 'Bells' is the famous

Mike and Robin photographed for *Wee Tam And The Big Huge*, summer 1968; the ISB, Likky, Rose and Joe Boyd in scenes from *Be Glad For The Song Has No Ending*

audience participation section, where audience members were invited up on stage and conducted by Robin to play bells and whistles which had been taped up to play a specific note.

A long segue follows. 'The Pig Went Walking Over The Hill' is basically a two-guitar jam in the same vein as Mike's 'See all The People', the little Zen observation which follows it. Some rather scary wails (Mike in full voice again) introduce 'Swift As The Wind', another song on which Robin's harmonies go off into some deeply weird and dark territory, warbling and muttering like a man possessed. It ends perhaps a moment too soon, segueing into an accomplished 'Mercy I Cry City'.

An intermission is followed by a 'Krishna Story' dance/mime piece which Mike and Robin had cooked up with Malcolm Le Maistre and Rakis (both later in the Stone Monkey dance group), whom they'd bumped into in the lobby of The Chelsea Hotel (see next column). An early version of 'Ducks On A Pond' follows – mainly Robin solo, but when Mike joins on harmonies towards the end the performance lifts a whole other level. The ISB never believed in "playing the new album" so another unreleased *Wee Tam* song follows; the audience doesn't seem remotely baffled by all this new material, though there's a huge roar of approval a bit later when they recognise 'Chinese White' from *5000 Spirits*. This is the debut of 'Puppies', written just a couple of weeks earlier. After 'Chinese White' comes what is probably the first ever concert performance of 'Maya'; probably as a consequence of recording it in Hollywood the week before, Robin's tidied up the lyrics. It's a very intense performance, with strong vocal harmonies by Mike towards the end. The audience response at the end of the show is impressive; by this point they were up and dancing, according to one observer, and the cheers are deafening. Robin and Mike return to the stage to offer a heartfelt, "Thank you very much for coming."

"Come on in, man, great vibes here!"

Mike and Robin had met future ISB member Malcolm Le Maistre quite by chance, in the infamous New York Chelsea Hotel. In her book *At The Chelsea,* Malcolm Le Maistre's mum Florence recounts how he and Rakis landed at Kennedy Airport, "deep-dyed enemies of the fuzz", and took up residence at the Chelsea, where they spent a lot of time recording the sound of water, seated on the floor with a big bowl filled from the tap, splashing it melodiously." As one did in those days. After unsuccessfully trying to persuade MGM Records to sign them they placed a notice in the hotel lobby which read:

Trans-Media Activators, Creators
Sound/Light/Dance are
Needed to EXPLODE…
Exploiters of Mantric Sound structures,
Chinese Ballet,
Quaki-Quali Akashic Records, Tantric Flesh-poems, Chakra Actuations
And more and
All
Point Cosmic 0
NOW Contact
Come See Stone Monkey
Room 604
Transcend
Time/Space/Inertia/Inhibitions/Masturbation/
New York hang-ups

Malcolm picks up the story: "At 3am one morning we were listening to the hip station WBAI, and there were Mike and Robin in the studio doing 'Maya'. I think Rakis said: "Wow, maybe they're actually staying in this hotel," and I told him not to be silly. He went off down to get breakfast and – outside the lobby – met Mike and Robin coming back from the studio. He told them we'd just been listening to them on the radio etc and invited them to breakfast. I'd fallen asleep by this time and was woken by a knock on the door – it was Mike Heron looking for breakfast! All I had was Sara Lee orange cakes! A bit later, Robin knocked too, and Mike uttered the classic line "Come on in, man, great vibes here." I was delighted – I mean, these were my heroes – but there was nothing to offer them, and I was desperately hoping Rakis would get back with some food!

"We talked, and we got on very well, and they said, 'We're off to the West Coast now, but we've got a gig at the Fillmore – would you like to come and do some dance with us when we get back?' And that's what we did. We didn't really rehearse. I think they said, come on during this number, and we had a vague story about Krishna and Arjuna. Of course, we'd been to the Fillmore lots of times, but there we were up on stage! It was amazing." Rakis adds, "The show at The Fillmore worked very well – we acted out a little story and they improvised. They asked us to do the same in Edinburgh and the Albert Hall later that year."

Albert Hall gig

Back in the UK, Rose Simpson made her first full appearance with the band at The Royal Albert Hall on 29th June. Likky had already started guesting on the occasional song, and as Rose says, "My presence redressed the balance." The concert was, as she writes in her memoir, "more of a shared celebration than the performance of a new LP. After The Albert Hall, we girls were part of the group." Joe Boyd: "An indelible image of my Incredible String Band years is standing at the back of a box in The Royal Albert Hall and listening to the final chorus of 'Maya' echoing to the rafters of the sold-out house and watching the audience rise to their feet. 'This job is easy,' I thought. 'There's no end to what we can achieve.'"

The recording sessions for *Wee Tam* continued through the summer; the "girls" contributed to the sound of what was increasingly becoming a four-piece, not just with added backing vocals and/or percussion on songs like 'Maya', but also fiddle (Rose on 'Log Cabin') and Irish harp (Likky on 'Iron Stone').

After their return from New York, Malcolm and Rakis had set up a sort of artistic commune with the other members of their new dance/mime project, Stone Monkey. Robin and Likky joined them in

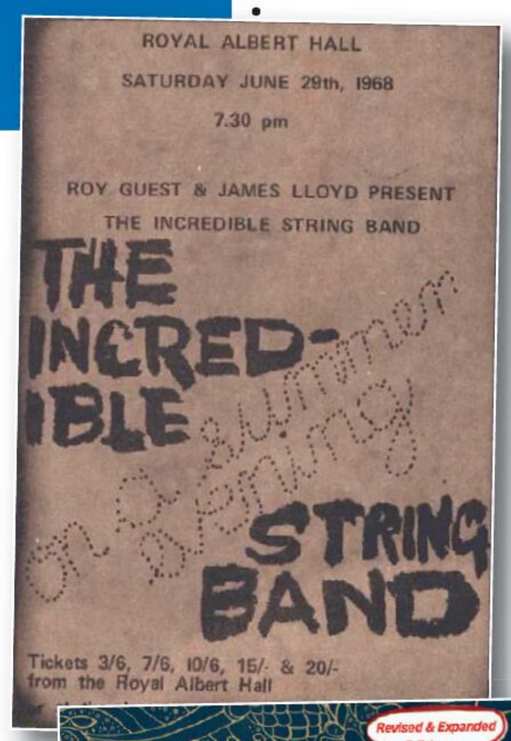
"An indelible image of my Incredible String Band years is standing at the back of a box in The Royal Albert Hall and listening to the final chorus of 'Maya' echoing to the rafters of the sold-out house and watching the audience rise to their feet"

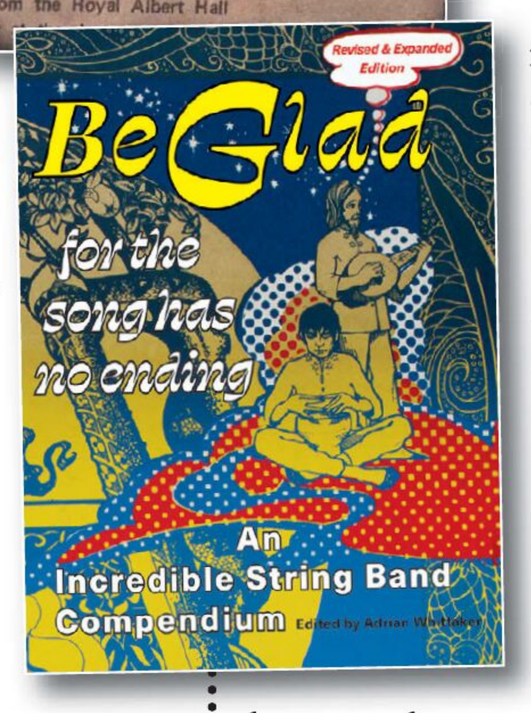
JOE BOYD

Penwern, an inhospitable Pembrokeshire farmhouse near Fishguard and together, they worked up a "fable", 'The Pirate And The Crystal Ball', filmed by Peter Neal for *Be Glad For The Song Has No Ending*. In late '68, Ivan Pawle left the embryonic Strangelies behind in Dublin and headed for Penwern. Ivan: 'When I arrived, I asked Farmer Luke how much rent I should pay him. He said I could pay him in kind, by cleaning out the pigsty. It was Big Ted's sty and so it took me a surprisingly long time!' Big Ted, the legendary Penwern pig, was the subject of a song on '69's *Changing Horses* album. By the time Ivan turned up, Stone Monkey and the ISB had already completed work on the 'Pirate And The Crystal Ball' film sequence but he was roped into the next joint project. *Wee Tam* was set for a November release, to be marked by a big concert at the Albert Hall the same month, where Stone Monkey were to join the ISB on stage for the finale. Ivan: "When I arrived, Robin was writing Creation." Robin had been reading a tract by Robert Graves titled *Adam's Rib*, which attempted a reconstruction of a pagan version of the seven days of creation. Using some of Graves' text as a centrepiece, Robin had woven in other arcane references and his own poetry, with enigmatic lines such as: "The archetypal postman delivering your seed letters, whose eyes are black eggs really." The result was a lengthy and ambitious spoken word and music concoction, which eventually appeared on *Changing Horses*. Ivan played piano on the recorded version.

Ivan: "The plan was that we would all play and dance when the ISB performed it. We were on a macrobiotic regime at the time and had picked some Amanita Muscaria [Fly agaric] and fasted for a week. At one stage I went to Dublin and Linus [briefly a Dr Strangely Strange member] came back with me to Penwern, so she was part of it as well. At the gig I played a keyboard. It was a small electric organ, very basic, a kid's toy that Robin had picked up somewhere. The late Nicky Walton [the friend of Robin's who appears on the sleeve of *Hangman*] was Neptune."

The Albert Hall audience appeared to like it and gave them all a five-minute ovation. The music press, however, was baffled. A journalist named only as 'Keef' reported, "The finale was a poem (unintelligible unfortunately) set to music. During its performance, the company was swelled by assorted dance-mime characters including Neptune and several nebulous nymphs." The ISB spurned encores in this era, seeing them as an artificial construct (they soon changed their minds), so Keef reported glumly that "The only result was to have two more glimpses of the weirdy dancers. Rather a let-down after an original, overwhelming, incredible concert."





Rose Simpson: "'I remember we were quite committed to Creation as a serious idea and that encouraged the refusal to do an encore because it shouldn't be regarded as a piece you could just treat like another set of miscellaneous songs. However, as usual, some of Robin's songs just rambled on too long. Because it did have an important theme, and it was early days for that multimedia venture, and because we were still quite idealistic and believed in it and each other, the performance was a bit hypnotic for us too."

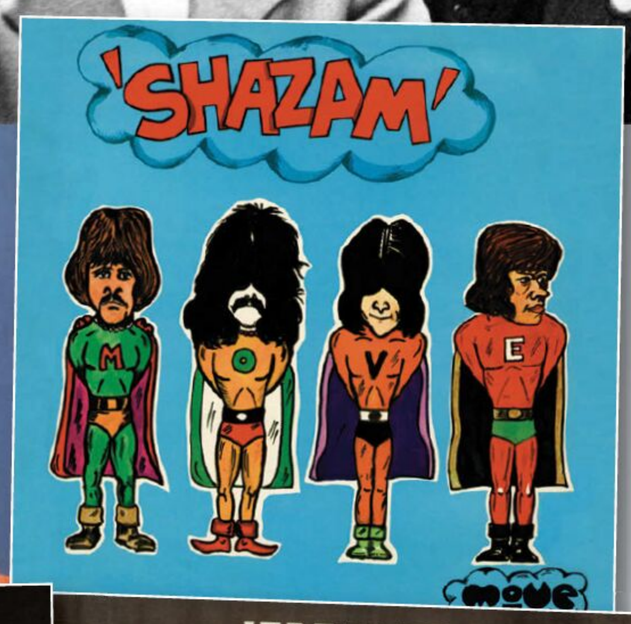
The year was rounded off by an American mini-tour; audiences at the Fillmore and the Lincoln Centre were treated to a selection of songs from *Hangman* and *Wee Tam* alongside the as-yet unrecorded epics 'White Bird' and 'Creation'. This was also the point where first Likky, then Robin, made a fateful visit to The New York Scientology Centre… SJ

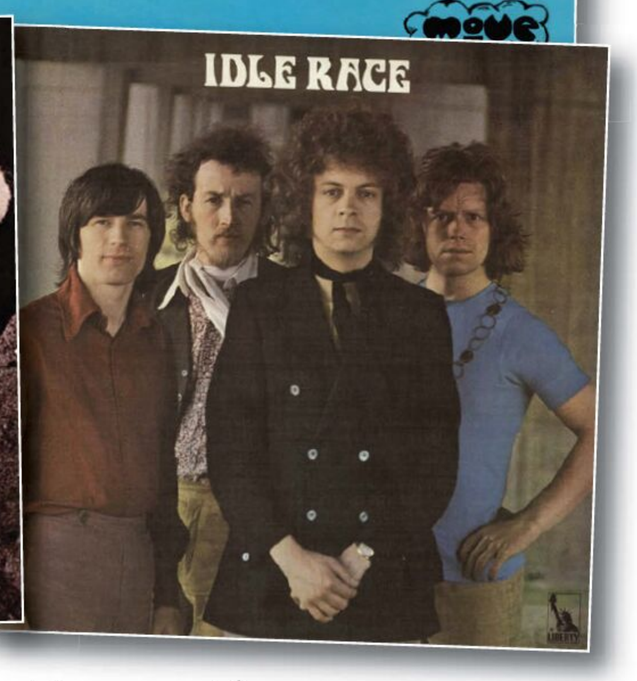
Adapted from the forthcoming revised and expanded edition of Be Glad: An Incredible String Band Compendium, published in November 2023 by Strange Attractor Publishing

"We could play the same music to a Women's Institute or a Woodstock Festival!"
Jeff Lynne, Bev Bevan and Roy Wood perform 'Tonight' as The Move, German TV, 1971

FINAL MOVEMENT

Cellos. Robes. Pints. Lettuce.
In 1970, Birmingham's finest **THE MOVE** tried to retire and start another band **THE ELECTRIC LIGHT ORCHESTRA** through the untried medium of being two bands at once. Chaos ensued.
MARTIN RUDDOCK charts Roy Wood and Jeff Lynne's journeys from the Lennon & McCartney of the Midlands to awkward rivalry and a second wave of chart supremacy





The Move in mid-1969. L-R: Roy Wood, Carl Wayne, Bev Bevan, Rck Price; '70 Move album *Shazam!* and *Looking On*; The Idle Race with Jeff Lynne (second left); self-titled '69 second album; "working only for money to laucnh new band", early '70

Prelude: Autumn 1968, Birmingham. Three young men, The Move's Roy Wood, and his mates The Uglys' Richard Tandy and The Idle Race's Jeff Lynne have just crashed into Lynne's parents' lounge after an animated evening on the pints. The hammered trio are here to demo a new Wood song on Lynne's Revox but are doing their best not to be heard. Roy has wrapped his head in pillows to sing 'Blackberry Way' – he and Jeff can't stop giggling.

That night out yielded a chart-topping single for The Move, and an idea that would keep the trio in each other's orbits for years to come.

Flash-forward to December '70, and Wood is chatting to *Beat Instrumental* on a rare visit to London. Roy's here to plug The Move's imminent third album, the thrilling heavy *Looking On,* but barely mentions it. He's eager to discuss his hugely ambitious new band with Move drummer Bev Bevan and recently recruited guitarist-singer-songwriter Lynne. Which *is* The Move, but also isn't. "The general idea was that we should conquer all the barriers present in music… so we could play the same music to a Women's Institute or a Woodstock Festival!" he enthuses. The Electric Light Orchestra will launch their debut album in January '71, says Wood, who's cagey about the music but adds, "Our first single 'The 10538 Overture' should be on release in the very near future, and that will end all the speculation."

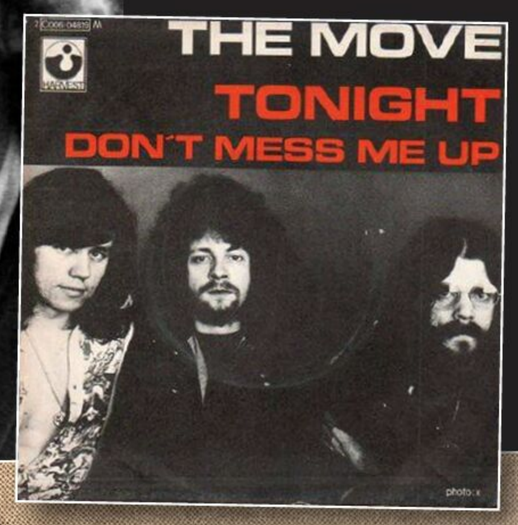
That same month, Wood, Lynne and Bevan suddenly leave their label Fly, and sign to EMI's new Harvest imprint as "The Move Recording as The Electric Light Orchestra" and also as, well, The Move. Another year would pass before the ELO album saw daylight. And then the chaos *really* began.

The notion of ELO stretched back as far as 1967, when an awestruck Wood watched arranger Tony Visconti conduct a string quartet on 'Cherry Blossom Clinic'. In '68, Roy showed his bemused bandmates a sketch of The Move flanked by a full orchestra, with singer Carl Wayne banging on tympani. According to Wayne, Wood announced the formation of ELO in The Move's van *en route* to a gig in '69. A huge fan of The Beatles' studio-bound psychedelic orchestral phase of '67, Roy ambitiously wanted to try and go one better. "Wouldn't it be great if you could represent this on stage properly, with your own band?", Wood told *The Los Angeles Times*'s Richard Cromelin in '74

'Blackberry Way', released in November '68, took a step in that direction with its mournful Mellotron, capping off an unsettled year of personnel changes and other chaos that saw bassist Ace Kefford quit after acid-induced mental health issues and guitarist Trevor Burton switch to bass. Multi-instrumentalist Tandy played keyboards on the single and briefly joined The Move as a sideman, temporarily switching to bass to cover for an injured Burton. Then Burton quit after an onstage scrap with Bevan ("He just wanted to get stoned and hang around with Traffic and Noel Redding," said Bev back in *S!* #85). The shy Wood was already wearying of being sole guitarist and creatively driving a great, successful band that nobody much seemed to enjoy being in. He invited Jeff to replace Burton, but Lynne was happy leading The Idle Race. With Sight & Sound's Rick Price on board, The Move finished sophomore album *Shazam!*, undertook a shaky US tour and had an uneasy brush with cabaret.

Meanwhile, Wayne, a purist who pined for the band's original line-up, suggested recalling Burton and Kefford and assuming command while Wood took a Brian Wilson-like stay-at-home role. Wood didn't fancy that either. Unhappy with the as-yet unreleased *Shazam!*, he'd already started haltingly on a solo album entitled *Boulders* during trips to London.

Then Wayne quit in January '70 after a frustrated Wood lobbed a drink at a heckler at a cabaret gig in Sheffield. The remaining trio retreated into the studio, recording Price's heavy mod thumper



THE MOVE (l to r) ROY WOOD, RICK PRICE, JEFF LYNNE and BEV BEVAN, working only for money to launch new band.

"It was a bit of an accident … we finished the session, and I just started playing cello, messing around. I ended up putting six cellos on and that was the birth of the sound of ELO" ROY WOOD

'Lightning Never Strikes Twice', and a new Wood song, the monolithic 'Brontosaurus', which took Roy's rock scream from *Shazam*!'s powerpop version of 'Hello Suzie' to new levels. Wood then sent another SOS to Lynne, who accepted, leaving The Idle Race and arriving in time to provide some guitar licks and a rollicking Jerry Lee Lewis piano part to 'Brontosaurus'.

Lynne was announced to the press in February at a photocall held in deep snowdrifts, wielding an electric 12-string while a clearly freezing Wood, Bevan and Price huddled behind him. An accomplished songwriter and singer, Jeff would be Roy's co-pilot, sharing the burden of lead guitar and keyboards. "I thought it would be nice if Jeff and I could get together and do a sort of Lennon-McCartney I suppose," Wood told *LA Times*. Lynne was happy to muck in, but made his intentions clear from the outset. "The idea was that when we joined The Move we could start work on Electric Light Orchestra," he confirmed during a BBC Radio interview in February '72.

In early March the new-look Move released 'Brontosaurus' / 'Lightning Never Strikes Twice'. Their final release on Regal Zonophone before the label rebranded as Fly later that year, it crashed to #7 in the UK charts. Both sides of the single and the brand-new 'Looking On' were premiered on Radio 1's *Sounds Of The Seventies* on 18th March.

Resuming live duties, the band retired their familiar set (bar a lengthy 'I Can Hear The Grass Grow') with Roy and Jeff fronting sets of monolithic heaviosity. But Wood's self-consciousness reared its head at a taping of *BBC2's Disco 2*. With exhibitionist Wayne gone, and Lynne a solid but unobtrusive presence – Roy necked some vodka, grabbed some hairspray, donned a sparkly jacket and painted his face. Jumping around manically, he accidentally invented glam-rock two years early. "It was as if this madman had suddenly appeared on stage with us," recalled Bev. John Lennon, watching at home, was suitably impressed.

In the studio, the band stretched out. The new songs were full of neo-classical piano breaks, time signature changes, backwards drums, electric sitar and helium harmonies. Jeff's 'Open Up Said The World At The Door' squeezed all of these into the same song. "There's so much more variation in The Move's music now," said Lynne at the time. Wood and Lynne often kept working after Price and Bevan got the train home to Brum. Sometimes Bevan would arrive to find a finished track waiting for him to overdub his drums on.

Rick and Bev didn't play on the epic soul-metal of 'Feel Too Good', bashed out by Jeff and Roy with wailing assistance from PP Arnold and Doris Troy. Wood and Lynne tacked the short, silly doo-wop skit 'The Duke Of Edinburgh's Lettuce' on the end, fading out on a fuzzy tape loop of Lynne repeating what sounded like "Like a big green *twat*".

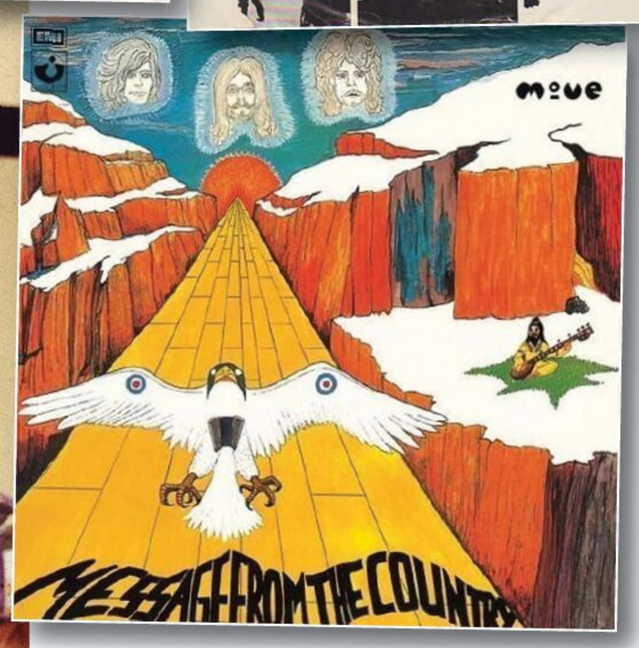
Having two writers meant plenty of songs to spare. Jeff's superb Beatles-y 'Falling Forever' was ditched after a radio session from July, but the howling, intense '10538 Overture' was a different story. It was inspired by "a neighbour that Jeff's parents had," Bevan told *Trouser Press* in '76. "He thought that he could fly. He used to have letters and numbers written across his forehead, and Jeff got the idea from that."

Lynne couldn't recall the numbers on his unfortunate neighbour's hat, so Wood read off some numbers from the mixing desk and added an eight. Roy had recently acquired a sickly-yellow Chinese cello, using it on a crunching boogie screamer with filthy lap steel entitled 'When Alice Comes Back To The Farm'. With ELO still on the horizon, Roy deployed the cello again for '10538 Overture' and went nuts. "It was a bit of an accident… we finished the session, Bev went home on the train and I just started playing cello, messing around. I ended up putting six cellos on and that was the birth of the sound of ELO," he said in February '72. Thrilled with the result, Wood and Lynne considered putting 'Alice' and '10538' out on 45, to tease the new project but eventually substituted Jeff's psychedelic 'What?' from the new album.

The Move kept busy with gigs and TV and radio appearances into the Autumn. 'Alice', 'Falling Forever' and a ferocious metal take on The Beatles' 'She's A Woman' featured on *Sounds Of The Seventies* on 28th July, but Wood and Lynne were now quite openly referring to The Move as a vehicle to smuggle the unknown ELO into existence. They'd need extra players to tour, but for now Wood provided a one-man string section through overdubs. With the new Move album *Looking On* largely finished, they kept recording other tracks for the new venture. Between gigs, Roy and Jeff obsessively replayed rough mixes of '10538 Overture' in the band's van until they were banished to the back seat. Finding a portable cassette player, they kept going.

'Alice' came out in October, but the vicious rocker failed to repeat the success

The Move approach their public transformation into The Electric Light Orchestra; the last two Move singles and '71's *Message From The Country*



"There were too many people on stage. Roy used to wear these old black glasses that you couldn't possibly see through and every night he used to stumble and fall over stuff, crashing to the floor" BEV BEVAN

of 'Brontosaurus'. Again brushing past records they'd actually released, Jeff talked up '10538 Overture' to *Music Now* that month, grandly stating "The music in it means too much to be described in a few words so it had to have a number instead".

By late '70, the ELO album was taking shape. Experimental and unpolished, it balanced instrumental tracks with disembodied Beatle-isms like Jeff's eerie 'Mr Radio'. Roy opened up the jarringly odd semi-medieval 'The Battle Of Marston Moor (July 2nd 1644)' with a scenery-chewing monologue impersonating Oliver Cromwell. An embarrassed Bevan left the drums to Wood.

Earlier in the year the band's management had reverted from cabaret mogul Peter Walshe to the fearsome, ankle-dangling Don Arden, who negotiated a move to EMI. Annoyed at this rug-pulling, Fly hastily rushed out *Looking On* in December, miscrediting 'Turkish Tram Conductor Blues' to Bevan.

Rick Price, who'd been on a wage since '69, wasn't included in the EMI deal. Ambivalent about the ELO material, he left The Move in early '71 when the band ceased touring to focus on launching ELO. Wood re-recorded Price's bass parts, delaying the album. *NME* announced a 17-date ELO UK tour for April on 6th February that was almost instantly cancelled, possibly due to not having an actual orchestra yet.

With Harvest owed another Move album, the remaining trio knuckled down. By now, a polite battle for supremacy was emerging between Wood and Lynne based on whoever could reach the mixing desk the fastest. Wood played bass, keeping Rick's brutalist tone going while Lynne tackled most of the lead guitar.

'It Wasn't My Idea To Dance' was a chaotic metal madrigal with Wood on clarinets, while Jeff's 'The Minister' patents post-punk with its scathing *Scary Monsters*-ish riff. 'Ella James' and 'Until Your Mama's Gone' were both heads-down rock 'n' roll from Roy, while Lynne's baroque 'No Time' was becalmed but genuinely odd. Roy impersonated Bev on the drummer's Jordanaires pastiche 'Don't Mess Me Up', while Bev did Johnny Cash on Roy's 'Ben Crawley Steel Company'. They trailed the album with a non-LP 45, the superb, resigned 'Tonight'. A Top 20 hit apparently written for The New Seekers by Roy, it was a group effort with Roy and Jeff alternating lead vocals. *Message From The Country* followed a couple of weeks later.

"The Move will never again appear on stage in its own right," *NME* announced on 7th August, adding that a new bass player would be recruited "within a few days". There was no announcement, but Glenn Hughes from Trapeze was briefly conscripted by Arden. "Of course, I was too frightened to say 'No,'" Hughes told *Planet Rock*. The terrified bassist's mother phoned Arden a fortnight later to resign on his behalf. They played one last gig as The Move that August, with Wood still on bass, augmented by Tandy on rhythm guitar, and horn/reed/keyboard player Bill Hunt. Initially recruited to dub French

ELO is born, 1972; press ads; the self-titled debut album, '10538 Overture' single; the first live show, "a disaster"

Horn on '10538 Overture', Hunt had guested on the *Message* album and, like Tandy, now found himself in both versions of the band.

With the ELO album finally ready, Harvest requested another new Move single. 'Chinatown' backed with Jeff's non-album rocker 'Down On The Bay' had Wood and Lynne on shared vocals again, reaching #23 in October. That month, they were enlisted for an unlikely acting gig in Peter Webb's shelved, dystopian film *Freedom City*, bizarrely dressed as bus conductors – apart from Wood, who wore his 'Brontosaurus' jacket. "Roy Wood plays the part of No 10538 in the plot, which concerns a guy running away from the establishment in a futuristic time'," a spokesman told *Record Mirror*, possibly to eye-rolling from Lynne – who was starting to blanch at the better-known Wood's level of press attention.

This surely couldn't have been held when the first-released ELO track to see release, Jeff's 'Queen Of The Hours' snuck out on Harvest sampler *Harvest Bag*. On the rear sleeve was a large picture of Wood.

A year after it was announced, *The Electric Light Orchestra* was released on Harvest on 3rd December. It saw US release on United Artists, who due to a garbled phone call retitled it *No Answer*. Another tour was planned for March and almost immediately cancelled.

There was more tension when Wood proposed to release the recently completed *Boulders* in January, but delayed its release at Arden's request to avoid distracting from the ELO debut. Lone 45 'When Gran'ma Plays The Banjo' / 'Wake Up' snuck out in January. *Boulders* would eventually come out in '73.

"We still want one more cellist, so if there's anyone listening who's interested," Wood laughed nervously on *Sounds Of The Seventies* in February. "But we're still having a few problems with amplifying cellos. We expected to have the problems, but as every day goes by we get something sorted out." "Hmmm," muttered Lynne.

There was one final bit of Move business, a maxi-single coupling Roy's hard '50s-style rocker 'California Man' with 'Ella James' and Jeff's irresistible heavy powerpop anthem 'Do Ya' was released on 14th April. A jaunty knees-up swansong, it reached #7 in the chart. The public's last sighting of The Move saw Wood and Lynne done up as glam Teddy Boys, wielding a sax and hammering at an electric piano. Fly attempted to steal some of the band's thunder by releasing an oldies maxi-single containing 'Fire Brigade', 'I Can Hear The Grass Grow' and 'Night Of Fear'.

Two days later, ELO finally made their live debut at The Greyhound pub in

SIDEWAYS MOVES

A brief potted history of the confusing family tree of The Move, ELO and the original Wizzard

So then, gentle Shindigger. Pull up a seat and make yourself a Wizzard Brew, this could get complicated.

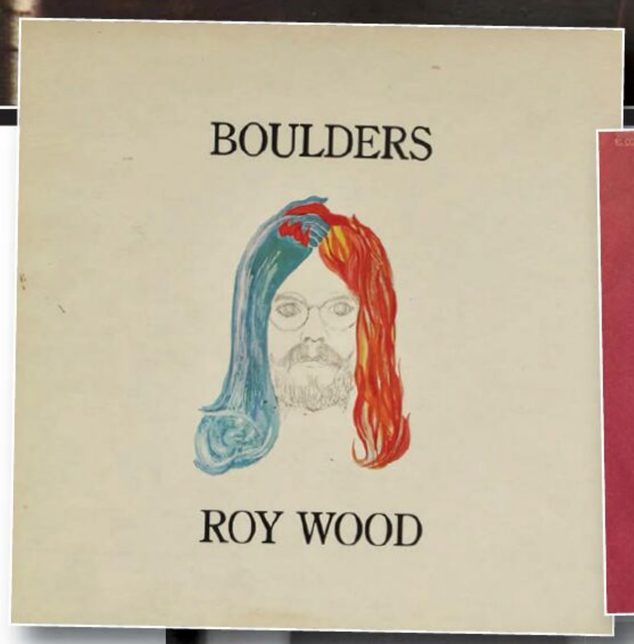
Jeff Lynne replaced Roy Wood in Brumbeat band The Nightriders in late 1965 when Roy left to start The Move with Carl Wayne, Ace Kefford, Trevor Burton and Bev Bevan. Wood in turn had previously replaced singer-guitarist Mike Sheridan. Sheridan later did the sleeve art for the *Shazam!* album and co-wrote 'Brontosaurus' B-side 'Lightning Never Strikes Twice' with Move bassist Rick Price under the moniker of Mike Tyler.

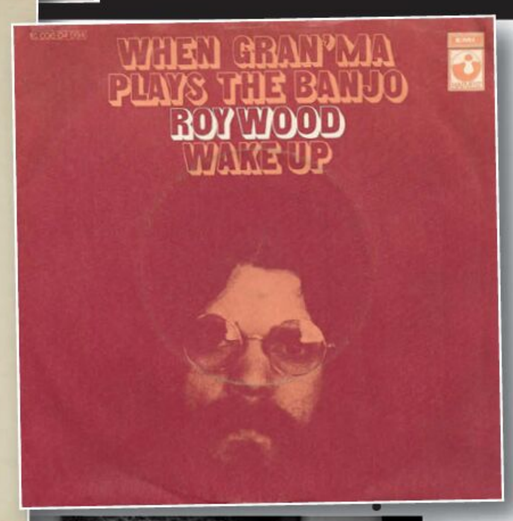
After Price left the band in early '71, he formed Mongrel, which briefly featured former Move front man Wayne. Meanwhile, multi-instrumentalist Richard Tandy had previously had a brief attachment to The Move as a sideman/stand-in in early '69, rejoining on sideman duties in '71 then moving sideways to ELO, where he remained a mainstay alongside Jeff Lynne and Bev Bevan, eventually returning to Lynne's reconstituted ELO in 2014. Woodwinds/keys man Bill Hunt too straddled The Move and ELO during '71-72. Hunt and cellist Hugh McDowell then joined Wood's '72 exodus from ELO to Wizzard, where they were joined by the returning Price. To confuse matters further, Carl Wayne then briefly joined ELO in '73, singing on a handful of unreleased tracks during his brief tenure.

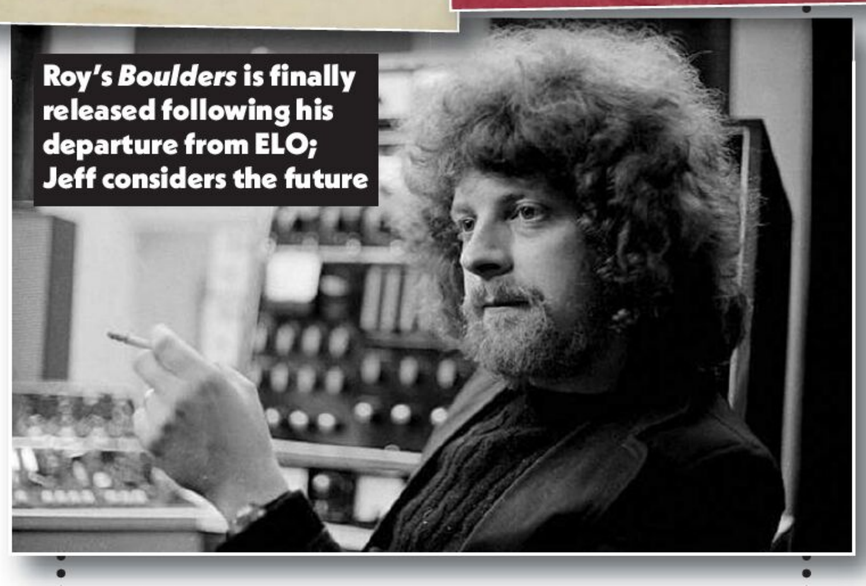
A version of The Move briefly reunited for a one-off charity gig with a line-up of Wood, Bevan and Kefford at the Birmingham Locarno in April '81, which can be found at *tinyurl.com/Move81*.

Lastly, Bevan, out of ELO since the original band folded in '86, formed ELO II in the '90s, and also briefly gigged a version of The Move with Trevor Burton. If there's anything else, please write in!

Martin Ruddock







Roy's *Boulders* is finally released following his departure from ELO; Jeff considers the future

Croydon, with the final Move joined by Wilf Gibson (violin), Mike Edwards (piano) and cellists Andy Craig and Hugh McDowell. By all accounts it was a disaster, but they finally went on tour.

The next two months would be a fraught experience, with amplification issues and long waits caused by awkward instrument swaps. "It never sounded any good," Bevan told the *LA Times*. "There were too many people on stage, and Roy would change instruments every number – oboe, cello, bassoon, bass, guitar, sax, everything. He used to wear these old black glasses that you couldn't possibly see through and every night he used to stumble and fall over stuff, crashing to the floor."

Lengthy pre-show visits to the pub helped keep the edge off. "It numbed the pain a bit," Lynne recalled. But relations between Jeff and Roy nose-dived as ELO toured Italy. Despite Wood's shyness, he was the star draw, and played up to it with elaborate outfits and onstage showboating. The pair also squabbled about who took the stage last. Their manager's divide and rule tactics didn't help. "For some reason Don Arden turned up, as did his son David. And they were stirring the shit between me and Jeff," Wood told *Word* in 2012. To cap things off, Arden was arrested in Padova after picking a fight with a local police chief.

Back home, with '10538' belatedly released on 45, a taping of *The Old Grey Whistle Test* saw Wood in monastic robes, his hair and beard plastered white with talcum powder. Determined to compete with Wood's outlandish outfits, Lynne jumped around wearing a pirate hat and eyepatch. An appearance on Granada TV's *Set Of 6,* broadcast on 20th June, gave viewers a taste of the ELO live experience, with Lynne and Wood both clad in robes. Jeff struggled with '10538' in concert pitch (the studio version was down-tuned and vari-speeded considerably), and quietly glowered while Roy tortuously changed instruments.

A few weeks later, a press conference was called by Lynne, Bevan and Arden. Wood had quit, taking Hunt and McDowell with him for a surprise new band he'd announced. The Move would remain a recording entity, but Lynne was now at the tiller of ELO. Lynne was rattled, but relieved. It was the sudden decision to form a new outfit that took everyone by surprise. "He'd already formed this other group, Wizzard, without telling us," a still-exasperated Jeff later said. "There was no notice. He said, 'I've got this other group now, see ya!'"

In the end, Wood had read the room – bailing to give Lynne space and preserve their friendship. "It seemed to be that I was getting most of the publicity, and Jeff started to get a bit despondent," he said in a July '72 radio interview. "I'm not really too chuffed to be leaving The Electric Light Orchestra, but I'd hate to stay for another six months and there to be a really bad atmosphere." Recalling Price on bass, Wizzard made a chaotic debut at the huge *London Rock And Roll Show* event at Wembley on 5th August. By the end of the year, EMI had quietly torn up the band's contract – leaving Roy and Jeff to pilot their own ships.

Coda: May 1974, New York.

Four older, wiser men – Jeff Lynne, Bev Bevan, Roy Wood and Rick Price – are in The Big Apple due to ELO and Wizzard both touring America at the same time. This impromptu, irreverent reunion of the *Looking On* Move takes place on Flo & Eddie's syndicated K-ROCK radio show. Raspberries are blown, Trevor Burton ("That other creep!") gets slagged off, and Roy and Jeff sing along to 'Tonight'. There's audibly alcohol involved, but no pillows this time, just giggling. S!

With many thanks to Matt Ingham

omnivore RECORDINGS

www.omnivorerecordings.com

Radio Daze

Roger Joseph Manning Jr.

& Glamping

NEW MUSIC FROM THE JELLYFISH CO-FOUNDER!

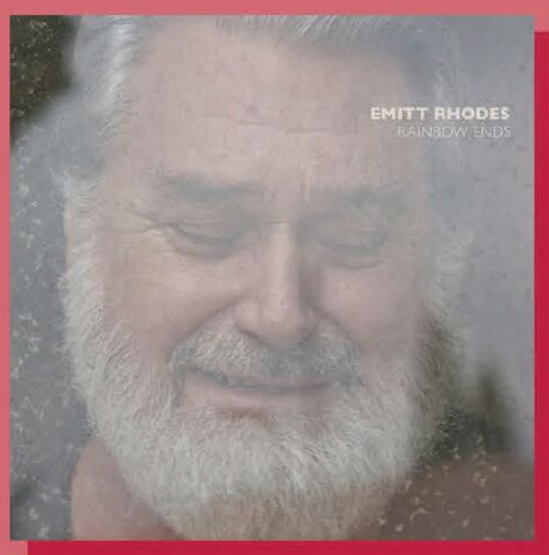
Four new tracks on LP, plus four from 2020's independently released *Glamping*

CD & Digital contain eight bonus tracks, five previously unissued

and be sure to check out these releases too!

TV EYES
CD / 2-LP / DIGITAL

VAN DUREN – IDIOT OPTIMISM
CD / 2-LP / DIGITAL



EMITT RHODES – RAINBOW ENDS
CD / LP / DIGITAL

GAME THEORY – DEAD CENTER
CD / 2-LP / DIGITAL

Optical Sounds

BEN PHILLIPSON takes the trolley car back to US rock's colourful coming out party

VARIOUS ARTISTS
March Of The Flower Children: The American Sounds Of 1967

★★★★★

GRAPEFRUIT 3-CD BOX SET

Whenever the debate rages regarding pop's peak years, 1967 is a typically popular vote – and with good reason. The culmination of myriad developments, all seeping through the era's lysergic filter, made for infinite irresistible combinations. Hence, we have this three-disc miniature box set from the good folks at Grapefruit. Drawing entirely on US material from that 12-month period, *March Of The Flower Children* serves as a pocket-size companion to both the *Nuggets* box and the label's more recent *Heroes & Villains* set. Perhaps more than on the aforementioned, the strength of this set lies in its eclecticism. Psychedelia, madcap subversives, garage bands, soft-rock, neo-soul and beyond; it does a fine job of covering all bases, giving us the giddy sensation of everything happening at once.

Establishing its ground via "smash hits, abject flops, killer Bs and key album tracks", compiler David Wells evidently understands that context is everything. With 85 tracks in total, your mileage will vary, but there's enough less familiar stuff here to satisfy the purists, though never at the expense of telling the bigger story. The front-load hints at what to expect: The Peanut Butter Conspiracy's homage to Rodney Bingenheimer ('It's A Happening Thing'), Love's '¡Que Vida!' (in glorious mono) and an abandoned earlier 45 cut of The Monkees' somewhat lyrically dubious 'She Hangs Out'. From there we're into deeper terrain and the first disc connects the dots between the melodic (a fine, non-LP 45 from Curt Boettcher associates Eternity's Children) and the modal (The Kaleidoscope's awesome 'Egyptian Gardens', a hypnotic demo 45 of The Human Expression's 'Optical Sound').

With the necessary fan's eye view, many of the more familiar selections are here in mono single mixes, for added authenticity, and the compiler can be thanked for including The Mothers Of Invention's non-album 'Why Don't You Do Me Right' alongside The Grateful Dead's 'Golden Road To Unlimited Devotion', here, for once, in its rightful place. On a similar tip, The Velvet Underground sound thoroughly contemporaneous when 'White Light/White Heat' follows LA darlings Clear Light towards the end of the set. Despite all protestations from and around the group, the Velvets appear strangely simpatico with much of what lies herein. Things get even weirder as we go along. An excerpt from The Zodiac's *Cosmic Sounds* sets the tone for disc two, with Vanilla Fudge ('You Keep Me Hanging On', naturally) and The Electric Prunes ('Hideaway') following in succession. By the time we reach The Red Crayola's 'Hurricane Fighter Plane', aided by its ghostly instrumental cameo from Roky Erickson, the landscape feels somehow changed.

The sequencing on the set is unobvious, but on-point, reaching spells of tranquility at the right moments. The Stone Poneys' 'Evergreen' is a relatively unknown cut; subtle and beautiful, it's one of a number of similarly difficult-to-categorise productions that pepper the set. Fapardokly's 'Lila' is cut from similar cloth; too strange for folk-rock, it's doused in Love-esque trumpet and spooked reverb. Fantastic sounding 45s from Jim & Jean, The Critters and NGC-4594 are all deservedly rescued from near-obscurity, but it's The Gates Of Eden's gorgeous, little known 'No One Was There' that takes the honours for the biggest revelation, for this writer. Something of an archetypal '67 record, it's also brilliantly unclassifiable.

A word too for the accompanying booklet. It's wonderfully illustrated, as you'd expect from Grapefruit, but the liner notes points to countless noteworthy details about the recordings, as well as some fairly pertinent asides, among them Kim Fowley's observation that The Seeds' titular contribution is "what you'd get if Mick Jagger had sex with a donkey". Thanks Kim. Everyone here was still yet to be on their way anywhere else, and for a while everything seemed imperfectly perfect. Musically speaking, at least, the America of '67 remains a thing of true wonder.

"The strength of this set lies in its eclecticism. Psychedelia, madcap subversives, garage bands, soft-rock, neo-soul and beyond; it does a fine job of covering all bases"

The Kaleidoscope. Egyptian flower children?

AMBROSE SLADE
Beginnings
★★★

BMG CD/LP

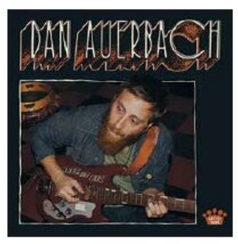
Originally released in early May 1969, here we find a transitional incarnation of the band that would go on to clock up chart hits galore through the '70s, as they searched for a firm identity and image.

Tracks such as 'Roach Daddy' come across as filler material but 'Ain't Got No Heart' shows promise and the dual-paced dramatic balladry of 'Pity The Mother' highlights bassist Jim Lea's violin skills, later to be put to good use on British #1 'Coz I Luv You'. The album really kicks off with their road-honed cover versions of US hits 'Journey To The Centre Of The Mind' and 'Born To Be Wild' featuring Noddy Holder's unique vocal phrasing. The ingredients for success are all there – it would only take a couple of years, after dropping the first part of their moniker, for manager Chas Chandler's unflinching support to catapult them to greatness.

Henry Hutton

DAN AUERBACH
Keep It Hid
★★★★

EASY EYE SOUND CD/LP/CASSETTE



For those accustomed to the relentless sonic assault of The Black Keys, this debut solo album by Key Dan Auerbach, first released in 2009, may be a surprise.

There's certainly much of the familiar stomping electric blues, including the blistering 'I Want Some More' and 'Heartbroken, In Despair'. Elsewhere though are plaintive reveries, such as 'Trouble Weighs A Ton', with its spare acoustic strum and back-porch harmonies, and the tender lullaby 'When The Night Comes'. Auerbach sings of a world full of disappointments and dangers, including outlaws, stalkers and deceitful lovers. Only on the soothing 'Goin' Home' does the weary troubadour reach some inner serenity.

Clive Webb

LISTEN TO
SHINDIG!
ON SOHO RADIO
Soho Radio

BURT BACHARACH
Dream Big! The First Decade Of Songs
★★★★

ÉL 4-CD BOX SET

Following a protracted period of false starts and near misses, big time success finally arrived for Burt Bacharach with the forging of his history-making partnership with Hal David and the discovery of arguably the definitive interpreter of their work in Dionne Warwick.

While Discs One and Two catalogue Bacharach's comparatively overlooked compositions from the early '50s to the dawn of the '60s, it's not until Disc Three that his trademark style can be heard coming to the fore, culminating in Dionne Warwick's 1962 hit 'Don't Make Me Over'. Proof, if it were needed, of Bacharach's ubiquity can be seen in the incredible range of artists featured here: Nat King Cole, Peggy Lee, Marty Robbins, The Drifters, The Shirelles, Del Shannon, Sophie Loren, Etta James, Gene Pitney and Marlene Dietrich. Disc Four meanwhile explores Bacharach's many and varied influences, which took in everyone from Debussy and Ravel to Leonard Bernstein, Gil Evans, Charlie Parker and Dizzy Gillespie.

Grahame Bent

BEAU
Deep In The Dark: Unreleased Rarities 1971-1991
★★

CHERRY RED CD

You could be forgiven for knowing little about Beau (aka Trevor Midgley), since his reputation largely rests on a 1971 album *Creation* for John Peel's Dandelion label. Essentially a folkie singer-songwriter in thrall to Phil Ochs and Tom Paxton, Beau went yet further under the radar in the years that followed, but continued to write and record. *Deep In The Dark* is a collection of unreleased recordings from that lost period.

As a songwriter Beau is, at least intermittently, fairly decent. Happy to draw on his folk roots and with an often-sweet turn of phrase, a song like 'Don't Let Them Take You Away' merges a well-worn Leadbelly tune to a message of everyman defiance. But, at 20-odd tracks, this is an often tough, fairly eccentric listen, with the home-studio production and unrestrained vocals beginning to grate part way through.

Ben Phillipson

GARY DEL VECCHIO
Buzzin
★★★

RIDINGEASY LP

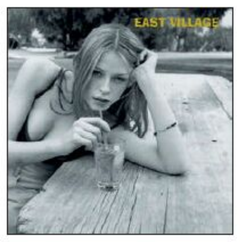
In tandem with its celebrated *Brown Acid* series RidingEasy continues to focus on the lost and forgotten margins of vintage American rock.

This nine-track compendium opens with the title cut 'Buzzin' originally released as a 45 on the obscure ARA label in 1970 by the then 16-year-old Ohio guitarist Gary Del Vecchio, which was subsequently included on *Brown Acid: The Thirteenth Trip.* While 'Buzzin', 'Head On' and 'What You See Is What You Get' comfortably fit an early '70s Joe Walsh-era James Gang hard-rock template, things sound much less straight ahead by the time we reach 'Red Bird Fly' with the incorporation of elements of prog. Later still, when the expansive contours of 'Wasted King' and 'Starman' come into view, those prog elements have become key with the suitably spacey 'Starman' manifestly exhibiting plentiful Floyd-esque touches.

Grahame Bent

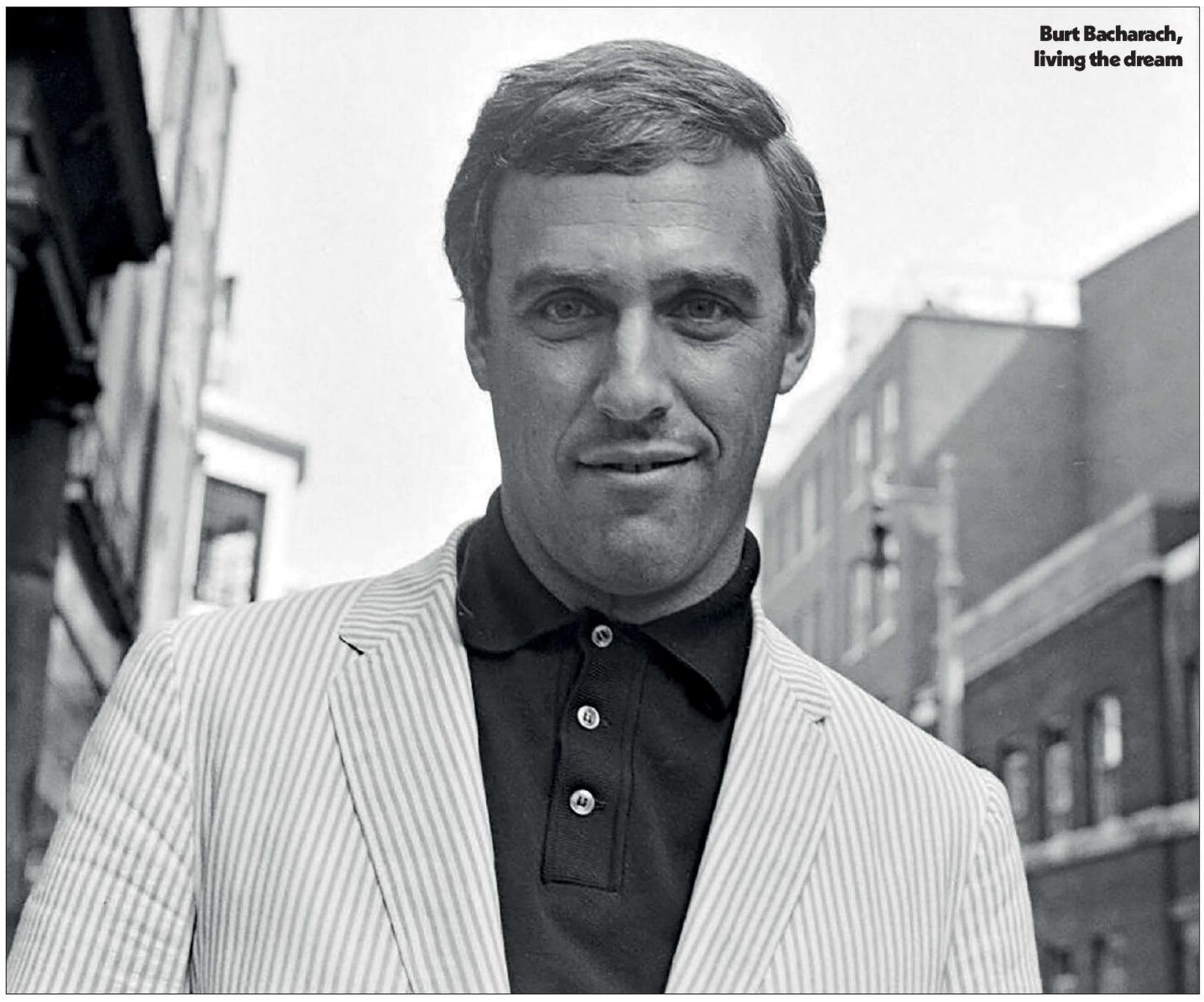
EAST VILLAGE
Drop Out
★★★★

HEAVENLY 2-CD/LP



In retrospect, The Stone Roses' success marked the culmination an era, post-C-86, when British guitar-pop once again

Continues over



Burt Bacharach, living the dream

tilted its collective hat to the mid-60s. Jangly Byrds-ian melancholy was back in vogue for a spell, and the recordings of London group East Village, led by brothers Paul and Martin Kelly, help place them among the best bands of the era.

Thirty years on from its initial release, the group's mostly excellent posthumous album now gets a deluxe edition, with their (just possibly superior) earlier output collected onto the second disc. The best of those songs – 'Back Between Places', 'Cubans In The Blue Fields' – still sound like some wonderful amalgam of the Postcard label and The Jam at their most introspective, the sturdiness to East Village's approach helping steer them clear of their more shambling contemporaries.

Ben Phillipson

THE GESTURES
The Gestures
★★★

SUNDAZED CD/LP

Time has not been kind to The Gestures, a short-lived mid-60s Minnesota group who became another of the obsequious followers of The British Invasion, churning out a handful of Merseybeat-inspired tunes before fading into obscurity.

This 18-track Sundazed package includes everything they recorded, bar (surprisingly) a fascinating earlier version of 'Run, Run, Run', their big regional hit of autumn 1964. 'I'm Not Mad', 'Don't Mess Around', 'When Does Linda Cry' and 'Can I Get A Witness' are decent Fab Four-soundalikes, while the boys from Mankato also produced a reasonable cover of 'Things We Said Today'. 'Hi-Heel Sneekers' kicks things off and is a great up-tempo live recording of Tommy Tucker's blues standard. Sadly, the boys weren't together long enough to progress their sound, forever leaving them in the wake of fellow Minnesotans The Trashmen and The Litter, but this at least puts them back on the map.

Dom Picksley

Different Strokes

BETTY DAVIS
Betty Davis
★★★★
They Say I'm Different
★★★★
Is It Love Or Desire
★★★★
Crashin' From Passion
★★★

ALL LIGHT IN THE ATTIC CD/LP

Where do you start with the outrageously larger than life foxy lady Ms Betty Davis? Fashion student, model, songwriter, friend of Jimi Hendrix and Sly Stone and one time wife and muse of Miles Davis, who crucially introduced him to the sounds of Sly and Hendrix and, in doing so, provided both the inspiration and the title for what became the game-changing motherlode that was *Bitches Brew*.

After Miles had tried to secure her an album deal with Columbia in the late '60s the way ahead of her time Ms Davis forged a recording career of her own on Michael Lang's Just Sunshine imprint, which saw her combining soul, R&B, blues and hyper funkiness with raw sexuality. Quite simply, Betty caused a stir and it's not hard to see why when listening to her 1973 self-titled debut and its sequel *They Say I'm Different*. Backed by all-star congregations of musicians, both albums capture the unrestrained gutsy sass and swagger of this bad soul sister cruising with her platform-soled thigh-booted foot welded to the funk pedal. 'If I'm In Luck I Might Get Picked Up' – the opening cut on the debut – sounds like her musical calling card with its wickedly low-slung groove, raspy vocals and intensely sexualised lyrics which reek of the rawest funk.

'Walkin Up The Road', 'Ooh Yea' and 'Steppin In Her I Miller Shoes' keep the mood hot and nasty while on *They Say I'm Different,* which picks up where its predecessor left off, the freakiest cut has to be the memorably lurid 'He Was A Big Freak'. Recorded in '76 but not actually released until 2009, *Is It Love Or Desire* finds Betty further finessing her signature raunchy sound to great effect in the company of her new band Funk House, while her final album, '79's *Crashin' From Passion,* is only now receiving its first fully authorised release on vinyl and CD.

Grahame Bent

GRATEFUL DEAD
Wake Of The Flood
★★★★

RHINO 2-CD/LP

Somehow, Grateful Dead's 1973 outing *Wake Of The Flood* always felt slightly less than the sum of its parts, an issue which this new Rhino anniversary edition doesn't truly address.

In need of a proper remix, the group themselves seem curiously muted, buried under the overdubs, with drummer Bill Kreutzmann barely audible at points. It's a very likeable record, but not quite a great one; strange since the material is excellent ('Stella Blue', 'Weather Report Suite'), and vocally it finds the Dead at their most listenable ('Row Jimmy'). A second disc of six extended tracks from a live show in Illinois is a decent listen, but it's the two Jerry Garcia demos ('Eyes Of The World', 'Here Comes Sunshine') that provide the most vivid discovery here, Garcia brilliantly recast, Sly Stone style, as a stoned, drum machine- friendly, home studio auteur.

Ben Phillipson

GYPSY
In The Garden
★★★★

SUNDAZED LP

Gypsy's 1971 debut was a double LP, on a small indie label. Kiss o'death recipe, that. But they were just so darned good that the album actually got some significant national attention in the USA. The songs were tight, Latin-inflected pop music, but most of them were inflated into the sort of lengthy jam that was endemic in that day and age.

On *In The Garden*, which was hastily recorded between tour dates, the songs are shorter and tighter. You'd expect it to sound rushed, but instead it ended up being their masterpiece. You'll immediately be reminded of the early Santana at their best. But then the singing starts. Wait, what? Santana, sure, but fronted by Crosby, Stills, Nash, and... Rod Evans? No, that's chief songwriter and second guitarist Enrico Rosenbaum, one of the finest "undiscovered" singers of his era. Hard to imagine anyone disliking this record. The only thing that keeps it from a five-star rating is one quite-lengthy drum solo, an anomaly here. But hey, they were in a hurry.

Mike Fornatale

RICHARD HAWLEY
Now Then: The Very Best Of Richard Hawley
★★★★★

BMG 2-CD/2-LP

With a quarter-century career under his belt, it's easy to overlook the extent of Richard Hawley's achievements to date. Four UK Top 10 albums, two Mercury Prize nominations, an Olivier Award-winning musical, numerous movie soundtracks, and collaborations with everyone from Arctic Monkeys to Lisa Marie Presley. Deep breath...

This thoughtfully compiled retrospective clocks in at a weighty two-plus hours but doesn't feel a minute too long. Though the mood is generally quite loungey and relaxed – Hawley is modern Sheffield's premiere crooner after all – there are plenty of "wake up" points to keep the momentum going, including 'She Brings The Sunlight', a bombastic psych drama heavily reminiscent of another *Shindig!* favourite, Jason Falkner. The sumptuous, cinematic quality of Hawley's music is ultimately what he'll be remembered for, however, and fair play to him.

Chris Twomey

tune up

THOMAS PATTERSON discovers plenty of quality and a whole lotta width in this month's jazz round-up

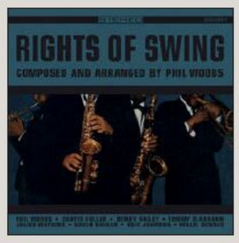
As we're lovers not fighters here at *Shindig!*, we like to be generous with our reviews, and four-star ratings are mother's milk to us. Well it certainly is over here at *Tune Up*, but in our defence, we only cover the *absolute* best in jazz. This month is no different, with four-star ratings ahoy – with the notable exception that we're kicking off with two five-star reviews, one old and one new.

The old offering is **Pharoah** (★★★★★, LUAKA BOP 2-CD/2-LP), the ultra-rare 1977 album from recently departed sax great **PHAROAH SANDERS**, remastered and reissued here for the first time ever, with a host of archival pictures and two live recordings. Sanders himself was apparently ambivalent about the album, and the LP does indeed have plenty of detractors who are less than enamoured with its meandering qualities. To these ears, this edition sounds gorgeous, however, the drum-less opener 'Harvest Time' a thing of gossamer-lite beauty and 'Memories Of Edith Johnson' a wandering spiritual-jazz mesmerism.

Our second five-star release takes cues from Pharoah, as well as Alice Coltrane, Miles Davis, Keith Jarrett and even Jimi Hendrix, on a fantastic set of rock-flecked neo-jazz called **The Baptism Of Pedro Del Zorro** (★★★★★, CRISPIN GLOVER LP) from Motorpsycho-adjacent Norwegians **COBRA KRAFT**. This is a marvel of a record that marries the best of the '70s with the finest of the now, gorgeously pressed in an ultra-limited number on the increasingly impressive eponymous record label from Crispin Glover (that's right, the *Back To The Future* man and esoteric author). Run don't walk.

To Africa and **Black Beauty** (★★★★, MATSULI LP), a joyous slice of Afrobeat-flecked jazz from Johannesburg-based guitarist **ALLEN KWELA** that was originally released in 1975, the start of a golden era in South African jazz. Kwela incorporates Wes Montgomery-style moves with indigenous marabi sounds, codifying what's now known as "'70s township jazz" and creating some of the most jubilant sounds of the era (an impressive feat in such a repressive environment). It's another excellent reissue from Matsuli, a splendid label unearthing platters that would have barely made a dent over here on their original release.

It wouldn't be a *Shindig!* jazz column without a British release, and this month we have **STAN SULZMANN**'s **On Loan With Gratitude** (★★★★, JAZZ IN BRITAIN 2-CD) and **KEVIN FIGES & YOU ARE HERE**'s **Seven For Lee / Green And Orange Night Park** (★★★★, MY ONLY DESIRE 45), both of which deserve your attention. The Sulzman offering is an expanded edition of the sax/flute man's first album as leader from 1977, featuring such Brit jazz greats as Ron Mathewson and Chris Laurence. Fab gear displaying a '70s British jazz sound tinged by the ubiquitous prog influences of the era. Meanwhile, the Figes/You Are Here set arrives on the most unusual of all jazz formats: the seven-inch. This is the first in label My Only Desire's new Brit Jazz 45s series, across which contemporary jazz artists will tackle cuts from the '60s and '70s. Here we have tracks from Elton Dean and his occasional musical partner Keith Tippett, both beautifully realised by saxophonist Figes and his group, musicians who simply *get* the sound of the Soft Machine men.



We've featured Candid's CD reissue series in previous columns and they continue to put out the good stuff with the following from 1961 and '62: saxophonist **PHIL WOODS**' *Rights Of Swing*, trumpeter **DON ELLIS**' *How Time Passes...* (though he's weirdly spelled *Ellise* on the back cover), *The Straight Horn Of* **STEVE LACY** and the piano-led **TOSHIKO MARIANO QUARTET**'s self-titled LP. All sound terrific and come with excellent liners, but if we were to point you to just one, it would be **CHARLES MINGUS**'s **Mingus** (★★★★, CANDID CD/LP), on which the bassist is supported by Eric Dolphy. Swinging gear, especially on opener 'MDM', and sounding infinitely better on CD than a poorly pressed RSD vinyl issue (purists should also note that this is the original version of the album, not the later pressing that came with extra track 'Vassarlean').

Craft Recorings has been equally prolific with their reissues. Under their Original Jazz Classics banner, they've repressed **THE DAVE BRUBECK QUARTET**'s *Jazz At Oberlin* and *The Cats* by **TOMMY FLANAGAN**, **JOHN COLTRANE**, **KENNY BURRELL AND IDREES SULIEMAN**, both of which are musts for old-school jazz aficionados. But for us, the real heat is in their fusion-heavy Jazz Dispensary Top Shelf series. **Blackstone Legacy** (★★★★, CRAFT 2-LP) is the debut from trumpeter **WOODY SHAW**, a post-bop classic from 1971 featuring Gary Bartz and Ron Carter, but if you want to get really freaky and funky, check out drummer

JACK DEJOHNETTE's **Sorcery** (★★★, CRAFT LP) and keyboardist **LEON SPENCER**'s **Where I'm Coming From** (★★★★, CRAFT LP). *Sorcery* from 74 is an *out there* platter of psychedelic jazz, trippy guitar riffs galore in service of a sound that should be playing at a Haight-Ashbury LSD party that gets busted by Clint Eastwood in an imaginary cop movie playing in my mind. *Where I'm Coming From*, meanwhile, is a tougher than tough Hammond groover from '73 with players such as Joe Beck, Melvin Sparks and Grady Tate tackling a couple of killer Spencer originals, alongside covers of 'Superstition', 'Trouble Man' and a version of The Four Tops' 'Keeper Of The Castle' that's barely been off *Shindig!*'s turntable this month – no mean achievement in this four- and five-star world.

reviews then

THE JAMES TAYLOR QUARTET
The Money Spyder
★★★★

ACID JAZZ LP

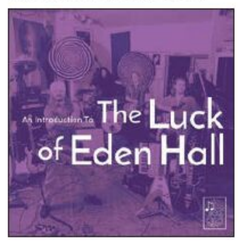
The "imaginary soundtrack album" concept may be done to death in 2023, but back in 1987 it was an inspired way for The James Taylor Quartet, only recently emerged from the ashes of Medway ace faces The Prisoners, to reinvent themselves as a seriously credible instrumental act.

Initially released on Eddie Piller's Acid Jazz precursor Re-Elect The President and considered one of the scene's important and influential early releases (see Corduroy *et al*), this first full-length LP by the foursome is worthy of a nice 35th anniversary reissue. Taking a very accomplished tour of jazz, funk, Latin and soundtrack styles (with a heavy dose of Booker T & The MG's), the disc showcases the whole band's chops – JT's skills on the B3, brother David's surprisingly upfront twangy guitar, Simon Howard's whipcrack drums, and Allan Crockford filling in the punchy low end. And if the pace is almost a little bit *too* much at times, that just adds to the fun.

Christopher Budd

THE LUCK OF EDEN HALL
An Introduction To
★★★★

FRUITS DE MER CD



FdM's series of samplers of its core architects continues with this jam-packed 18-track retrospective spotlighting formidable Chicago outfit The Luck Of Eden Hall, now entering its 35th year in various forms of togetherness.

Given FdM's proclivity towards cover version projects, there are plenty here: 'Lucifer Sam', 'She Comes In Colours', 'SF Sorrow Is Born', a frankly startling assault on The Monkees' 'Love Is Only Sleeping' that utilises the entire psych effects cupboard. Gregory Curvey – the Hall's one constant and undeniable driving force – possesses a powerful set of lungs that cut through the squealing guitars, pounding drums and layers of exotic instrumentation, taking these performances out of the home studio and onto the world stage. Fearless, ambitious and overflowing with possibilities, let's hope that this introduction encourages a return to new music. Be lucky!

Andy Morten

There's Gonna Be A Storm

JOHN & BEVERLEY MARTYN
Stormbringer
The Road To Ruin
BOTH ★★★★

BOTH ISLAND/UMC LP

Following last month's reissue of John Martyn's first two albums, the focus falls here on the musical union with wife Beverley that resulted in two records made for Joe Boyd's Witchseason Productions.

The first of these feels particularly of its time. Coinciding with the festival in upstate New York, *Stormbringer* was recorded in Woodstock during the summer of 1969. Intended as a Beverley solo album, buoyed by session aces like Harvey Brooks, husband John seized the moment, resulting in a record almost of two halves. The appearance of Levon Helm helped to bottle the *Big Pink* vibe, and *Stormbringer* remains a lovely listen, just slightly hamstrung by its whimsy on the lighter moments. John's best contributions – 'John The Baptist', the title track – offer the first real hints of the grander solo excursions that would follow over the next decade, while Beverley's songwriting contributions are even stronger; 'The Ocean' and 'Can't Get The One I Want', in particular, remain unique, bittersweet jewels.

Back in London, the following year's *The Road To Ruin* is, at times, an autumnal near-cousin to Nick Drake's *Bryter Layter*, a record with which it shares key personnel. By Beverley's account, her involvement became distracted by the domestic strife that was circling around the couple's relationship. Those testimonials certainly cast a sadder shadow on *Ruin*, though Beverley's 'Primrose Hill' and 'Auntie Aviator' are real highlights. The latter's ethereal groove points towards John's *Bless The Weather*, while his own songs, notably 'Parcels' and 'Tree Green', also suggest a sonic turning point from his derivative late '60s solo work.

Both a stepping stone and a full-stop, these are imperfect records of often sublime moments, though it should be mentioned that these vinyl reissues have the slight whiff of "basic" about them. The sleeves are underwhelming transfers of the originals, while the audio itself offers no real revelations, perhaps tellingly, since there are no liner notes or new remastering credits included anywhere on either sleeve. With decent originals hard to find though, it's certainly good to see these two albums back in the racks.

Ben Phillipson

MÁRIO CASTRO NEVES & SAMBA SA
Mário Castro Neves & Samba SA
★★★★

MR BONGO CD/LP

Got those end of summer blues? Here's the perfect solution. Originally released in Brazil on RCA Victor in 1967 and now a serious collectors' item, Mário Castro Neves & Samba SA's eponymously titled waxing ticks all the requisite boxes as an all-round pick me up.

With its 12 tracks compressed into a playing time of 27 minutes this is the cool seductive sound of *bossa* jazz at its classiest and most timeless and all in glorious mono. Mirroring the piano, bass, drums and twin female vocals configuration immortalised by Sergio Mendes & Brasil 66, the sound of pianist, composer and bandleader Mario Castro Neves and his fellow travellers invites comparison with bossa greats Timba Trio, Milton Banana and the aformentioned Mendes.

The combination of intricate rapid-fire vocals with precisely nuanced instrumental backing wins every time and most memorably on the opening 'Candomble', 'Nana', 'Vem Balancar' and a concluding stroll through Antonio Carlos Jobim's 'Corcovado'.

Grahame Bent

MICHAEL ROBERT MURPHY
Metamorph – Redux
★★★★

AV8 LP

Rising from the ashes of Liverpool psych/folk-rockers The Wicked Whispers, frontman Michael Robert Murphy got a big thumbs up in these pages when he released debut solo EP *Metamorph* in 2020. But he soon regretted not releasing it on vinyl – a mistake he's now rectified on this expanded reissue, fleshed out with previously unreleased material.

Now comprising 11 tracks, it's almost triple the length of the original EP and contains some jewel-encrusted extras, such as 'Bad Apples' – which sounds like REM on a battery-acid trip – and the rather lovely 'Wasps Nest' which has the slightly off-skew

Continues over

AV8 RECORDS PRESENTS...

PAUL SIMPSON

(THE WILD SWANS / TEARDROP EXPLODES)

DEATH MUST BE BEAUTIFUL

- *An entire album of stripped-bare funereal acoustica*
- *All the songs recorded during 2004 with Henry Priestman producing the session at The Gossamer Dome, Anglesey*
- *18-years on from this unvarnished recording with a gained perspective Paul felt it's time to finally let these cathartic monsters out on vinyl for the first time*
- *Comes in poison green vinyl*

JAMES REDMOND

(JAMES SKELLY AND THE INTENDERS)

VIDEO CITY II

- *From being a founder member of Bandwagon legends Tramp Attack to recording early Coral demos, then playing in a later incarnation of The LA's, James Redmond's artistic journey has been a labour of love*
- *His debut album, 'Video City II' - with songs cherrypicked from the beginning of that journey to the present day - features many of his past collaborators, including James and Ian Skelly of The Coral and Dave McCabe of The Zutons*
- *Comes in splatter vinyl*

MICHAEL ROBERT MURPHY

(THE WICKED WHISPERS)

METAMORPH – REDUX

- *The Wicked Whispers singer-songwriter explores two beginnings over 10 years apart*
- *This vinyl edition including all four original EP tracks from his debut solo release plus the demo track 'Wasps Nest' and six exclusive never before heard rough cut demo tracks, previously lost 10 years ago now found, remastered and restored*
- *Comes in red vinyl*

AV8 RECORDS LTD

LIMITED EDITION COLOURED VINYL AVAILABLE FROM WWW.AV8RECORDS.CO.UK
ALL VINYL AND CD'S COME WITH SIGNED INSERTS AND ADDITIONAL ARTWORK

AV8 RECORDS LTD

dreaminess of Fleet Foxes. 'Perfume Garden' is Murphy's tongue-in-cheek homage to English psychedelia – less *Alice In Wonderland*, more Alan In Sunderland. But the stand-out track remains *Metamorph*'s original opener 'Out Of Sight', a sprightly pop jangler we first brought to your attention three years ago. If that was to your taste, this limited edition spin-off is worthy of investment.

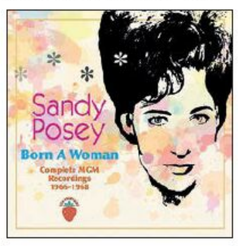
Chris Twomey

SANDY POSEY

Born A Woman: Complete MGM Recordings 1966-1968

★★★★

STRAWBERRY 2-CD



Posey occupied a unique place in the mid-60s musical landscape, her sound incorporating country, Brill Building pop and remnants of the girl-group style from earlier in the decade. It's a sound that would go on to influence Dolly Parton as well as Morrissey, who has cited 'I Take It Back' as one of his favourite singles. This is Posey in her "countrypolitan" prime, four studio albums feature here along with nine non-album cuts including rare Italian language versions of 'Born A Woman' and 'Single Girl'.

Listened to chronologically, this two-disc compilation reveals an increasing sophistication, with final MGM album, 1968's *Looking At You,* yielding the biggest rewards. Three-minute heartbreak has rarely sounded so good as on Posey's sumptuous version of the Mann/Weil's 'It's Not Easy'. Posey's star may not burn as bright in our collective consciousness as those of the era's bigger names, but this release should spark a reappraisal.

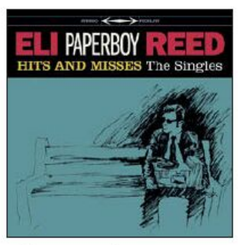
Duncan Fletcher

ELI PAPERBOY REED

Hits And Misses: The Singles

★★★★

YEP ROC CD/LP



It's clear from his funky version of Motörhead's 'Ace Of Spades' that Reed is a soul man steeped in the genre's golden era – Lemmy's signature track is transformed with Stax horn riffs and Reed's trademark primal vocals. Songs by Steely Dan, Bob Dylan, Merle Haggard and Latimore are also reinterpreted via the prism of vintage country-soul on this covers-heavy compilation.

There's room for just three original songs including the outright belter 'IDKWYCTD (I Came To Play)'. Much of the album was previously only available on tour-only 45s so it should serve the needs of newcomers and completists alike. What's also revealed by this career-spanning compilation is the ease with which Reed conveys the full spectrum of human emotion.

There are songs for feeling upbeat, songs to party to, along with songs for introspection and self-care. If these side dishes impress, there's also Reed's bountiful back catalogue to feast on.

Duncan Fletcher

LISTEN TO SHINDIG! ON SOHO RADIO
Soho Radio

THE RUBETTES

Singles 1974-77

★★★

7T'S 2-CD

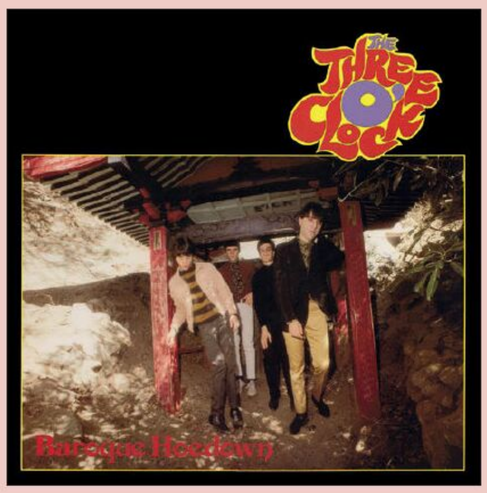
A motley crew of session musicians dressed in baggy white suits and flat caps like a troupe of phantom binmen, The Rubettes scored a massive international smash in March 1974 with the marvellously creepy 'Sugar Baby Love' and never recovered. 'Tonight' was a virtual clone of their debut, but the great 'Juke Box Jive' edged further into junkshop glam territory, while 'I Can Do It' was motivational therapy for junior grebos.

Disc One is almost all bangers, but by Disc Two, where the band write their own material and the hits dry up, the ennui is audible, reaching a nadir with the "slightly

Continues over

The Three O'Clock with Michael Quercio, second right

Afternoon Delights



THE THREE O'CLOCK

Baroque Hoedown
Sixteen Tambourines

BOTH ★★★★★

BOTH YEP ROC CD/LP

It's hard to fathom, nowadays, how stunning those first few new pop-psych records sounded in the early '80s. If you didn't happen to live in the Los Angeles or Liverpool environs when it was all starting to happen (yes, I am oversimplifying – they only allow me 350 words) they seemed to drop down like brightly-coloured balls into a grey world. It was alien, but a recognisable old friend – directly analogous to those equally seismic days in the mid-70s when the Farfisa organ suddenly reappeared.

And that was never truer than it is here. A nascent bunch of teenaged mid-60s music fans called The Salvation Army morphed into a new band called The Three O'Clock and nothing was ever the same again. The Bunnymen and Teardrop Explodes had already defined their turf, and The Bangles theirs; but The Three O'Clock went much further into the weeds, where there wasn't much in the way of visible turf at all. Name just about everyone who made a record in 1966 or '67, throw them all into a blender and you'll still come up short.

Baroque Hoedown – a 12-inch EP – was one of those records you bought just on the strength of the cover photo, without having to hear it. "I don't know who these guys are, but I know they're magnificent." If, of course, the title 'With A Cantaloupe Girlfriend' didn't send you scurrying off to the Birthday Party or Pop Group section.

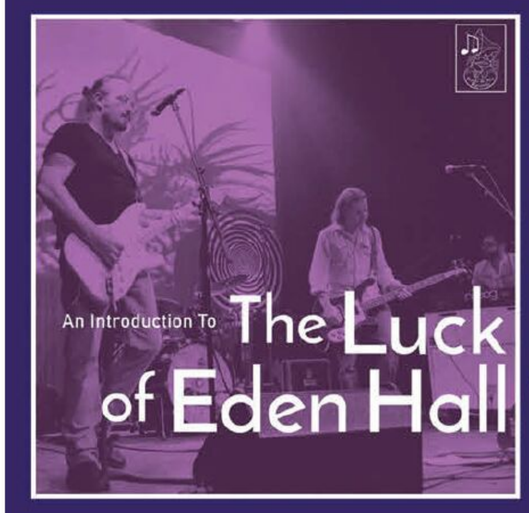
That song, however, is a virtual manifesto. Four-to-the-bar drums/bass dancefloor clarion call, and, before you can catch your breath, The Byrds wander in; followed very closely by The Strawberry Alarm Clock and Arthur Lee. If you didn't have synaesthesia before, you've got it now. Colours explode relentlessly, and it keeps up throughout all five amazing little nuggets. You worry that they'll never be able to equal this, let alone surpass it, when they make a full-length "proper" LP – and yet, with *Sixteen Tambourines,* they do.

gets a straight vinyl reissue here, and *Baroque Hoedown* now contains nine tracks, including the recordings from all the various reissues and B-sides. It's the same configuration that was available as a Record Store Day item earlier this year.

Mike Fornatale

Fruits de Mer Records

living in the past since 2008

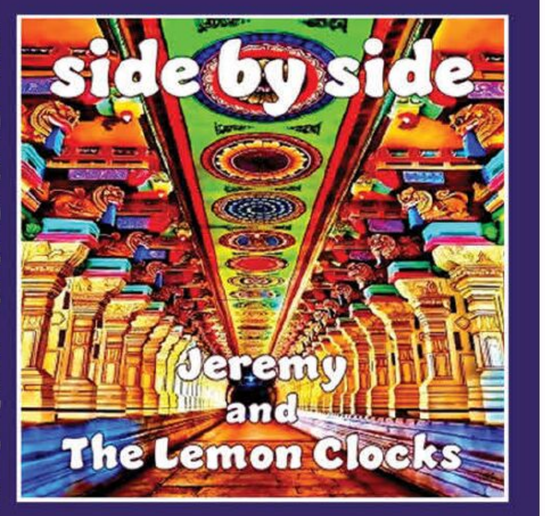


AN INTRODUCTION TO THE LUCK OF EDEN HALL CD

Fruits de Mer retrospective, pulling together tracks released by this great US psych rock band during 10 years with the label, along with two previously-unreleased covers.

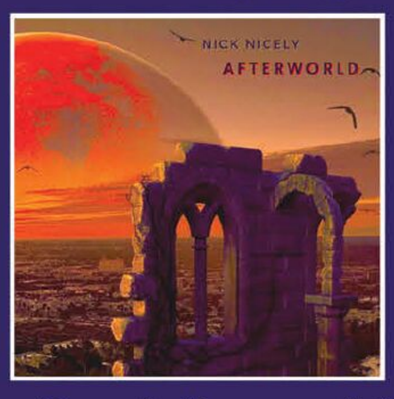
JEREMY AND THE LEMON CLOCKS 'SIDE BY SIDE' DOUBLE CD

Over two hours of classic 60s UK and US psych/psych-pop covers by Jeremy Morris and friends; from The Byrds to The Move and Pink Floyd, including massively extended versions of 'Green Tambourine' and 'Crimson and Clover' ...mad, but great fun!



HANFORD FLYOVER 'SOURCE' CD

Josh and Holly deliver a stunning new album of original songs. Folktronica meets motorik grooves, and Fruits de Mer proves it doesn't spend its time entirely in 1967. Check out the FdM website and listen to some of the tracks.



...and don't miss...

nick nicely 'AFTERWORLD' LP

Nick selects a collection of demos and alternate mixes from his archives…

"An exhilarating roller-coaster ride through Nicely's creative process"
Jeff Penczak, Shindig!

more to come later this year, with a new album from Sendelica and the return of The Fishheads

read all about it at...

www.fruitsdemerrecords.com

TWO NEW RELEASES FROM THE KINGS OF MEDWAYBEAT IN OCTOBER

only on

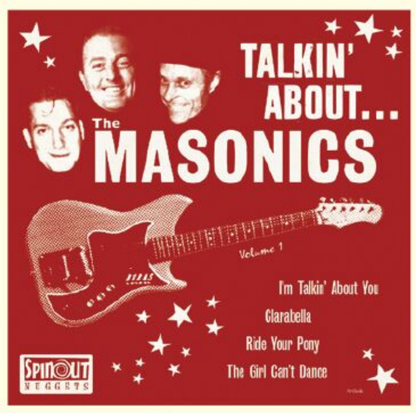
SPINOUT NUGGETS

We appreciate your ears!
linktr.ee/spinoutnuggets
spinoutnuggets.com

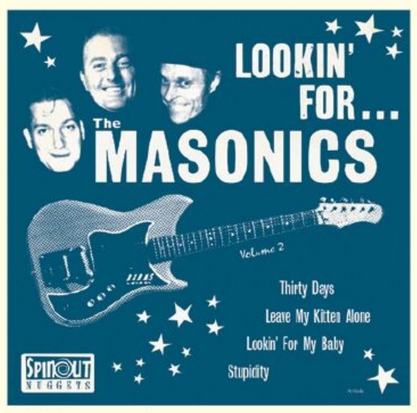
THE 5.6.7.8's & THE MASONICS
JOINT TOUR 7" EP • SN106

SURSUM TIBIAM VESTRAM
LP • SN107

Other MASONICS discs for your further listening pleasure . . .



TALKIN' ABOUT... The MASONICS
7" EP • SN068



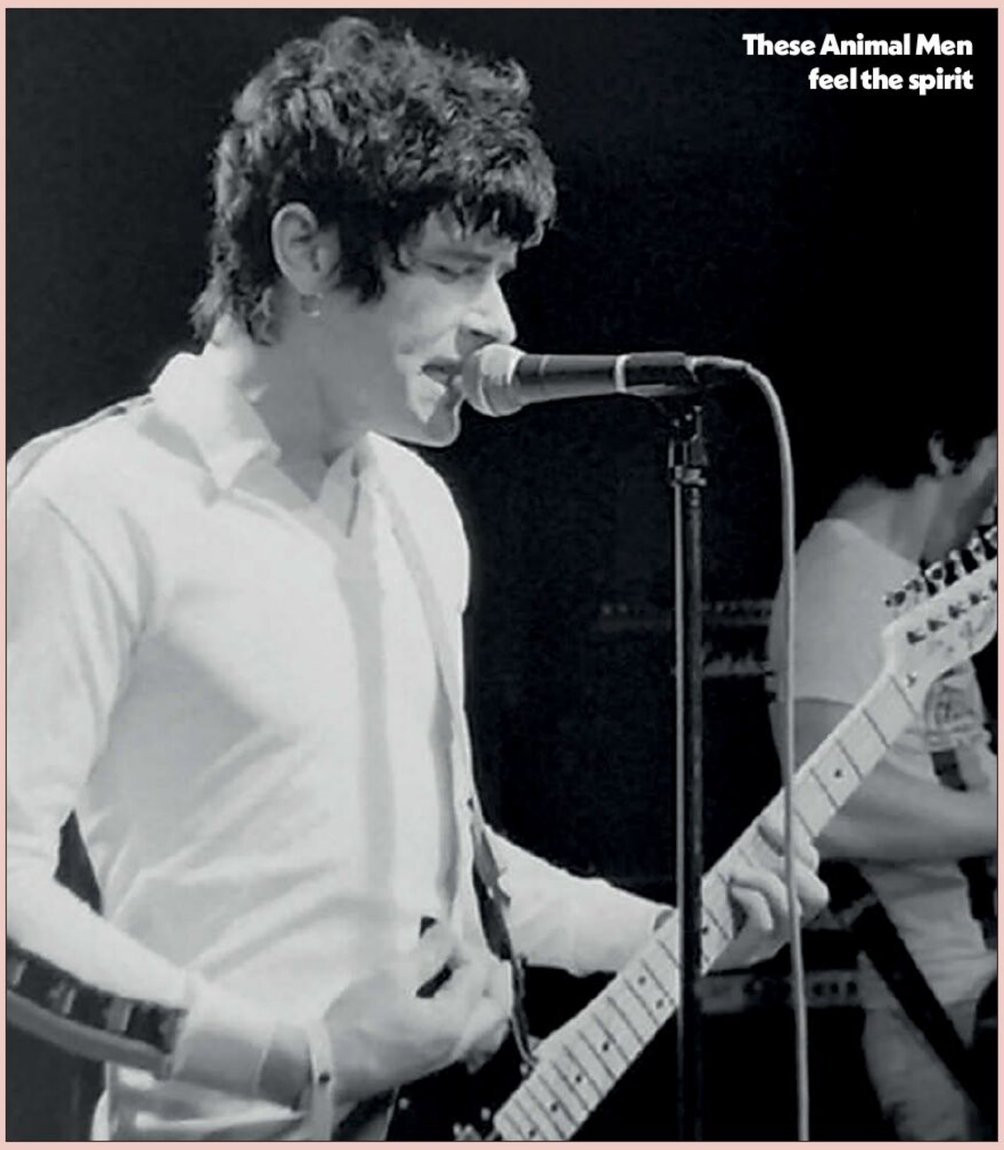
LOOKIN' FOR... The MASONICS
7" EP • SN069

OUTSIDE LOOKING IN
(featuring Ludella Black)
LP • SN083

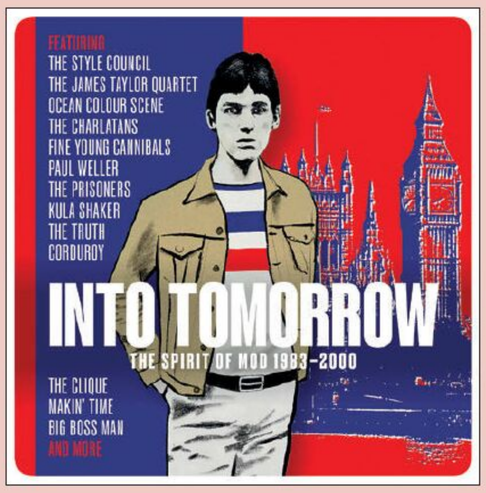
PALOOKA 5
RADIO TELESCOPES
7" EP • SN108

HIPBONE SLIM and the KNEEJERKS
FROM THE BACK OF BEYOND
7" EP • SN109

Also out in October . . .


These Animal Men feel the spirit

Ride The Changes



VARIOUS ARTISTS
Into Tomorrow: The Spirit Of Mod 1983-2000
★★★★

CHERRY RED 4-CD BOX SET

To the purist, real mods only existed for a fortnight in 1962, or something like that. The original faces may have moved on in the fast-paced '60s, but the mod scene has continued to evolve and speak to new generations. Sometimes it's flickered in the shadows and on other occasions it's flirted with the mainstream. This mammoth 4-CD compilation begins from the point at which The Jam had split, taking the listener right up to when the millennium bug threatened to wipe out mod altogether, or something like that.

Some of the featured acts, as good as they were (The La's for example), are not bands you'd commonly associate with mod. It's a fact that you'd see a smattering of sharply dressed mods or scooters at Stone Roses and Charlatans gigs, but back in '89 there was a whole different scene going down (see Cherry Red's excellent *Come Together: Adventures On The Indie Dancefloor* for a more accurate representation of this particular period).

The same could be said for the many disparate bands featured who conjure their own brand of either brassy soul, Hammond jazz, snotty garage-rock or any other '60s pop incarnation (see *all* the Britpop-era bands featured), suggesting various spin-off anthology ideas. A garage-rock comp featuring the likes of The Mystreated and The Nuthins would be cool; Bronco Bullfrog's brilliant 'Down Angel Lane' reminds us that no one has done a comprehensive review of '90s underground powerpop; and perhaps there's a better home for Fine Young Cannibals and JoBoxers on a comp titled *Actually, The '80s Weren't So Naff After All*, or something like that. Only the likes of The Clique and Quant could claim to look like actual mods here.

Leaving all minor gripes aside, this is a thoroughly entertaining set. There's the odd turkey (the cheesy Dee Walker track 'My Happy Little Heart' sticks out like a sore thumb). In contrast, Primal Scream B-side 'Hammond Connection' featuring the late Martin Duffy's keyboard wizardry genuinely does capture The Spirit Of Mod.

Paul Ritchie

risqué" (read: desperately awful) Euro-only single 'Ooh La La'. Honourable if unexpected outliers include downbeat, pro-queer country murder ballad 'Under One Roof', Bee Gees-meets-Bowie sci-fi protest weird-out 'Dark Side Of The World', and angry junk ballad 'Let Him Bleed', with its vituperative "stuff your charity" kiss-off. Glamtastic.

Ben Graham

STEELY DAN
Pretzel Logic
★★★

GEFFEN / UME LP

Conundrum. Poorly manufactured reissue of one of the top 10 LPs in your writer's entire pantheon. How does one rate this, when he'd happily give 15 stars to the original?

Yeah, it was that good. This was *the* album for a US college student in 1974. In fact, there's a good chance it saved your life, or the life of someone you knew. This third LP represents Dan at the height of their power, somehow sounding inscrutably arch but never precious or self-absorbed. If Bob Dylan had spent his early years listening obsessively to Duke Ellington instead of Woody Guthrie, he just might have come up with something like this. Some version of it absolutely belongs in your collection. Unfortunately, not this version. The first pressing, at least, is a disaster. (Yes, multiple copies were examined.) The stamper itself must have been bad, due to the tell-tale repetitive "whooshing" sounds. And some pretty serious crackling on Side One, none of which is visible on the vinyl surface. Hopefully they'll straighten this out before they make any more of them.

Mike Fornatale

VARIOUS ARTISTS
Greetings From Death Row: Weird And Wonderful Sounds From The Vault Of Lux And Ivy
★★★★

RIGHTEOUS 2-CD

A Lux and Ivy compilation is always great value. Their vaults run deep as the compilers continue to unearth long-forgotten gems by long-forgotten artists – bravo to them for keeping this riotous music alive.

Typically comprising a mixture of rock 'n' roll, rockabilly and doo-wop, this latest iteration is no different, focusing as it does on the chilling subject matter of Death Row and the tales of woe for the condemned. Bookended by some of the more instantly-recognisable names that feature – Gene Vincent and some very early doo-wop from The Chantels on 1958's 'The Plea' – there's nothing here released post-62 and that in itself tells you what's in store.

Besides the usual genre staples, there's a hefty dollop of country, including the

Continues over

The weird and wonderful Faron Young

HAWKLORDS

THE NEW ALBUM
'SPACE'
AVAILABLE FROM ALL GOOD MUSIC RETAILERS

SPACE TOUR-OCTOBER 2023

05 PLYMOUTH - THE JUNCTION
06 BIDEFORD - THE PALLADIUM CLUB
07 GLASTONBURY - THE KING ARTHUR
08 COVENTRY - THE ARCHES MUSIC VENUE
10 HULL - ADELPHI
11 GLASGOW - AUDIO
12 EDINBURGH - BANNERMANS
13 BUCKLEY - THE TIVOLI
14 PRESTON - VINYL TAP
15 BLACKPOOL - THE WATERLOO
18 SOUTHAMPTON - THE 1865
19 HITCHIN - CLUB 85
20 CRUMLIN - THE PATRIOT
21 BRIDGWATER - THE COBBLESTONES
22 LONDON - THE FORGE CLUB
24 LEICESTER - THE MUSICIAN
25 NOTTINGHAM - BOAT CLUB
26 MARGATE - OLBY'S
27 WORCESTER - MARRS BAR

BY ARRANGEMENT WITH ON POINT TOURING

airbridge OPENINGS

THE THIRD ALBUM IN 40 YEARS

An outstanding album of progressive rock, with a bit of plainsong for good measure.
The album will be released on Friday 13th of October at:

https://airbridgeprog.bandcamp.com

Available as a digital download, or on gatefold digipack CD

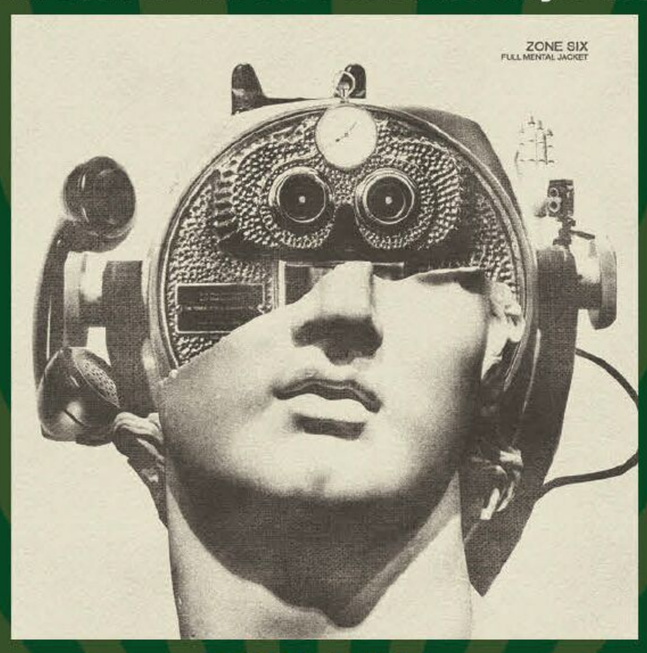
VOON
VN002CD

SULATRON RECORDS

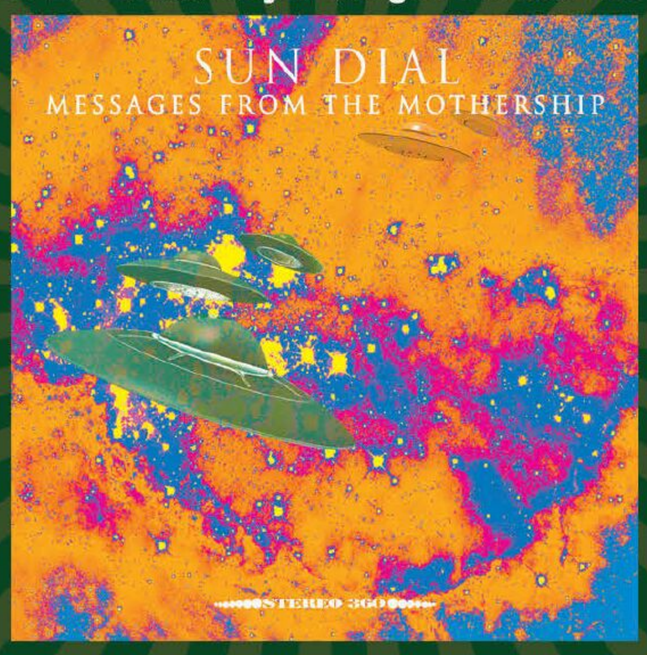
home of the trippy sounds, neo-kraut and spacerock!
label and mailorder shop

NEW:

ZONE SIX
full mental jacket
CD lim 300 / LP lim 500 / coloured vinyl / 180 gr.



SUN DIAL
messages from the mothership
CD / LP / black vinyl / 180 gr. / lim 300 each!



LANDING
motionless I-VI
LP / black vinyl / 180 gr. / inlay / lim 300

SATURNIA
the glitter odd
LP / black vinyl / 180 gr. / inlay / lim 300

www.SULATRON.com
BROKENSILENCE

The Man Who Recorded The World

VARIOUS ARTISTS
Produced By Tony Visconti
★★★★★

EDSEL 4-CD/6-LP BOX SET

One would expect Messrs Bolan and Bowie to figure heavily in any Tony Visconti retrospective, and that proves to be the case here, with each getting four tracks apiece (six for Bowie, if one counts the two Tony Visconti & The Hype numbers). Commendably, Visconti isn't afraid to dive deep with his choices, thus we get Bowie's 'I Would Be Your Slave' from 2002's *Heathen* and Tyrannosaurus Rex's 'Cat Black (The Wizard's Hat)' sitting alongside 'The Man Who Sold The World' and 'Hot Love'.

In truth, discovering (or rediscovering) the deep cuts is one of this sumptuous set's delights, be it the Junior's Eyes B-side 'Black Snake', Strawbs' forgotten epic 'Forever', Sparks' 'Under The Table With Her' (which *really* must have given Freddie Mercury some ideas), an unrecognisable Boomtown Rats thanks to drummer Simon Crowe singing lead on 'Fall Down', or, best of all, the towering baroque magnificence of 'Something', the flipside of The Move's chart-topping 'Blackberry Way'.

The *Heathen* inclusion demonstrates Visconti isn't ignoring his 21st century career, with highlights including The Good, The Bad & The Queen's dreamy 'Lady Boston', The Damned's goth operatic 'Standing On The Edge Of Tomorrow', and Kristeen Young's 'Pearl Of A Girl' – new-wave with a shiny new century sheen.

With a tracklist genre-hopping across pop, glam, prog, folk, new-wave, rockabilly, dance, flamenco, *avant*-pop, um, Antimusic, West End musicals and chanson, not everything is going to appeal to everyone. Failing to float the *SS Gallagher*, for example, are offerings from The Surprise Sisters, Elaine Paige, John Hiatt and the second Moody Blues ditty, and I can't possibly be the only one that thinks Procol Harum only had *that* one banger of a tune (okay, okay, 'A Christmas Camel' was pretty good too).

However, these 77 cuts represent an astonishing body of work spanning five and a half decades and as a testament to Visconti's supreme talent not just as a producer but also an arranger and player, *Produced By ...* is unmissable. To give it anything less than the full five would be simply churlish.

Peter Gallagher

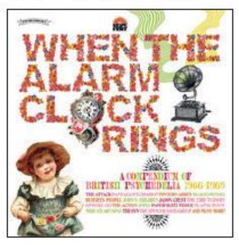
LISTEN TO SHINDIG! ON SOHO RADIO
Soho Radio

miseries of Jimmy Minor and Faron Young that sit perfectly alongside the likes of Ray Anthony and his sleazy jazz or the crooning doo-wop of Gerry Granahan's 'No Chemise Please'.

Sarah Gregory

VARIOUS ARTISTS
When The Alarm Clock Rings
★★★★

GRAPEFRUIT 2-LP



Cherry Red's psychedelic imprint's first vinyl offering collects 30 tracks from its illustrious 150-CD catalogue for this "Compendium Of British Psychedelia 1966-69". The compilers wisely mix familiar favourites (Arthur Brown, Spencer Davis Group) with burgeoning superstars (Genesis, Greg Lake, Marc Bolan, future members of Deep Purple, Strawbs and Yes) and a few surprises (Alex Harvey covering The Incredible String Band!) to explore psychedelia's wide reach.

Other attractions include a bevy of unreleased demos and B-sides, label reproductions, contemporary photos, and Grapefruit's typically exhaustive track annotations. Personal favourites include The Action's transition from mod to the wispy psychedelia of Mighty Baby on 'Things You Cannot See', Jason Crest's heavily-phased 'Teagarden Lane', Greg Lake and The Shame's psychedelic rendition of Janis Ian's 'Don't Go 'Way Little Girl,' and Blossom Toes' infectious title track, but every one's a certifiable psych classic making this a fitting sampler and overview of the scene.

Jeff Penczak

LOS YORK'S
68
★★★★

MUNSTER LP

Yet more vintage garage/psych from the endlessly fruitful vaults of Peru's MAG Records.

This time it's the first ever vinyl reissue of Los York's second long-player.

Released logically enough in 1968 as the sequel to the previous year's *67*, the album showcases the raw untamed sound of Los York's as they put their idiosyncratic stamp on a motley selection of covers offset with a sprinkling of originals. Spanish language versions of The McCoys' 'Sorrow' ('Charo'), The Monkees' 'Valleri' and Cream's 'Sunshine Of Your Love' ('La Alegria De Tu Amor') set the tone, which is subsequently ramped up during chaotic freak-outs on The Kinks' 'Revenge' ('Mira Tu'), a longer, more fuzzed-up take on Don Covay's 'Have Mercy' ('Abrazame Baby') than that which appeared on the band's debut LP and the manic burn up on 'El Viaje', allegedly inspired by Kim Fowley's 'The Trip'.

Grahame Bent

Wakey, wakey! It's time for The Action

Adam Camm

Mirror, Mirror

DEBUT ALBUM OUT NOW

LP | CD | CASSETTE | DIGITAL

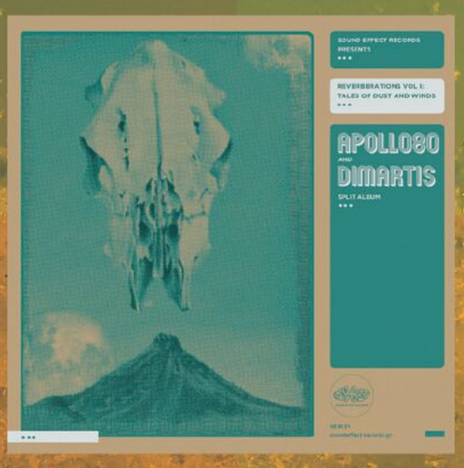
www.adamcamm.com

we.own.the.sky
Glass/Nails EP (LP)

First vinyl release of Athens instrumental 5-piece debut EP. Heavy riffs, soaring leads, lush delay soundscapes, a must for all post-rock/metal aficionados!

Apollo80 / Dimartis
Reverberations Vol.1 - Tales of Dust and Wings (LP)

From Perth, Australia to Patagonia, Argentina! Geodesic reverberations of the third kind, courtesy of Apollo80 and Dimartis. This is the first part of our new split album series.



Glen
I Can See No Evil (LP/CD)

Instrumental elegies with the urgency of unrest and a look beyond the pixeled grid.

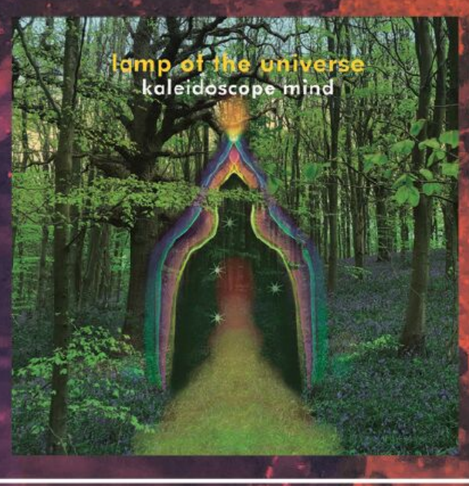
"Turn the sound off on any news channel and let this be the score"
(Richard Allen - A Closer Listen)

Cosmic Shadows
S/T (LP)

Debut album from new Athens garage disciples; fuzz-fuelled, menacing riffs in a melodic, stomping garage assault!

Lamp Of the Universe
Kaleidoscope Mind (LP/CD)

New Zealand multi-instrumentalist and Psychedelic guru Craig Williamson returns with an album of classic tunes. Full of artifacts from the original era, swirling effects and trippy vocal harmonies, this album touches the Psychedelic Psoul.



Coming up in 2023:

Magick Brother & Mystic Sister - *Tarot 1*
Diesel Cindy - *Spill the Dirt*
Oslo Tapes - *TBA!*
Chapter 24 - *Tin Invaders*
Chapter 24 - *The Black Baron Strikes Back (Tin Invaders reloaded)*

SOUND EFFECT RECORDS

record store/mail order • label • distribution • www.soundeffect-records.gr

reviews now

A multitude of new music

The Kids Are Alright

GOAT
Medicine

★★★★

ROCKET RECORDINGS CD/LP

"So, shall we practice a little mediation together?" declare psych-rockers Goat as they launch into their latest album *Medicine*. And what better way to meditate than with the Swedish band's glorious, game-changing stampede of ever-evolving tribal gumbo.

This is a band that by now requires very little introduction. Fresh from the success of soundtracking Shane Meadows' BBC production of Ben Myers' *Gallows' Pole* (both series and book are recommended), Goat have been stoking the fire of psychedelic rock since the release of their debut, *World Music* over a decade ago. Performers as much as musicians their sound is (and continues to be) geared towards a shamanic live experience. But where 2021's *Oh Death* put their more danceable credentials upfront with nods to P-funk and Afrobeat, *Medicine* sees Goat return to their psych-rock roots which, while pulsating with the same blazing energy, are marked with a noticeably lighter touch.

This is in no small part thanks to their secret weapon – the flute. Here on *Medicine*, it's the flute that drives their songs, regardless of intensity, in turn altering the overall aesthetic of this particular trip. Take single 'I Became The Employment Office', which establishes all the characteristic hypnotic elements that we associate with Goat: emphatic vocal, penetrating wah-wah guitar and organ, but with the added charm of the flute. Naturally, the potent psych-rock flows throughout with opener 'Impermanence And Death', 'Vakna' and their borderline brutal cover of GAS's 'Join The Resistance' taking no prisoners, but it's the more serene elements that are of real interest here. 'You'll Be Alright' sees flute and synth play off each other in the spirit of Sabbath's 'Planet Caravan, while 'TSOD' is a clear nod to late '60s deep psych as acoustic guitar, sitar and the ubiquitous flute blend beautifully. Closer 'Tripping In The Graveyard' ushered in with animal sounds and guitar reminiscent of Supergrass's 'Moving', probably best exemplifies this newer, more passive side of Goat.

With the band "just trying to move along as freely and open-mindedly as possible", *Medicine* preserves their authenticity and sense of experimentation as this seemingly new direction succeeds magnificently.

Sarah Gregory

A spoonful of Goat

ANIMAL COLLECTIVE
Isn't It Now?

★★★

DOMINO CD/LP

The latest from the veteran purveyors of experimental indie-pop originates from the same fecund 2019 sessions that resulted in last year's *Time Skiffs*. That album had been recorded remotely, while for these songs the band waited to reunite in person and check something off their bucket list – a collaboration with busy producer Russell Elevado. The result is *Isn't It Now?*, Animal Collective's longest record to date.

The album's moments of kaleidoscopic levity are the most engaging: opener 'Soul Capturer' evokes *Holland*-era Beach Boys while retaining a contemporary neo-psych spirit, 'Broke Zodiac' is a shimmering slice of Third Millennium baroque-pop. Elsewhere, the ambitious *Isn't It Now?* can feel self-indulgent and demanding. Clocking in at almost 22 minutes, centrepiece 'Defeat' would have probably worked better as a standalone release. By the time we get to the closing 'King's Walk' the layers of vocal harmonies, hurdy gurdy and samples have begun to wear out their welcome.

Camilla Aisa

CHRIS BRAIN
Steady Away

★★★★

BIG SUN CD/LP

A Leeds-based folk singer now on his second album, Chris Brain has attracted numerous comparisons to Nick Drake which, while undoubtedly flattering and sure to raise his profile, mean he's inevitably going to be held to higher standards than many of his peers. With his accomplished fingerpicking and breathy northern voice, Brain has to work harder to establish his own style too.

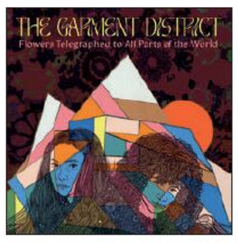
The first few songs struggle to do this, though the title track has a rootless, modal ambiguity, and on 'Silence' the percussive acoustic guitar, double bass and piano come together effectively in a jazzy style more reminiscent of John Martyn. But 'Rolling Wave' has its own character, merging pastoral English poetry with a yearning, bluesy earthiness, while the skipping, restless rhythms of 'Wish' and 'Weeping Willow' evoke Bert Jansch without imitating him. By the time of the closing 'Now Westlin Winds', Brain relaxes into his own languorous groove, with impressive results.

Ben Graham

THE GARMENT DISTRICT
Flowers Telegraphed To All Parts Of The World

★★★★

HAPPY HAPPY BIRTHDAY TO ME LP



The Garment District's second full-length is a curiously varied beast which merges indie-rock, budget psych, new-wave, disco and blissful electronica. A kaleidoscopic affair, but one that's held together by bandleader Jennifer Baron's songwriting. Baron cut her musical teeth as a member of Brooklyn indie-pop outfit The Ladybug Transistor and she continues to mix pop sensibilities with experimentation here.

Recorded in the hills of Western Pennsylvania, *FTTAPOTW* is exploratory and playful, refuses to be easily defined, but always takes you somewhere sonically interesting. 'The Starfish Song' is a gently lysergic pop number complete with sitar-like guitar. 'Seldom Seen Arch' is the sort of instrumental library music OMD might make, whereas 'Moon Pale And Moon Gold' is a stripped back, tripped-out nursery rhyme. Alongside Baron's originals sits a cover of The Human Expression's 1967 out-take 'Following Me'. A brave record that reveals nuance with each listen.

Duncan Fletcher

HIERONYMUS HARRY
The River Of Doom

★★★★

ECHODELICK LP

A new gem from Toronto's ever intriguing neo-psychedelic scene? Don't mind if we do. And while collaboratively connected to it – and, like it, rooted in the freak side of the '60s – the music of Hieronymus Harry is rather singular, and seems to gladly exist out of time.

The River Of Doom inhabits a wyrd-folk vibe that makes listeners dream of being lost in the woods and placidly surrendering to fantastic visions... not too unlike those of Harry's *almost* namesake Bosch. In fact, the album's aural chimeras are full of medieval nods and alluring eeriness, led as they are by vocals that are creepy and tender in equal parts. The Pentangle-tinged 'Marsh Of Love' and 'Chariot's Ear' are two of the strongest selections, although *The River Of Doom* is better savoured as a whole. A treat for those of us who believe Syd Barrett and Tom Rapp to be bigger than Elvis.

Camilla Aisa

THE HELLTONES
Medusa
★★★★

BABY ROBOT /BANDCAMP DIGITAL

Well, how about that? Proof you can't judge a band by its name. The Helltones are not a bunch of dark-robed Finnish Gene Simmons wannabees growling "Hail, Satan" over godawful guitar. Nope. They are in fact an Oakland-based sextet specialising in making vintage vibes sound market-fresh, especially those of the surf, garage and soul varieties.

'When We're Moving' mixes The Temptations with Hammond swirls and hot summer sax, 'I Hear Her Singing' is all beatnik jazz and indoor shades, 'Mike And Laura' a doo-wop heartbreak in the sights of Sam Cooke's 'Cupid', and 'Every Time You Pick A Fight' recalls that spikey Christmas single The Hives did with Cyndi Lauper, with The Surfaris beaming in on guitars. Remember those old *Twilight Zone* episodes where middle-aged ad executives were forever yearning for and then stumbling across the summers of their youth? The Helltones' brand of ghostly garage could well be their soundtrack.

Peter Gallagher

THE HIVES
The Death Of Randy Fitzsimmons
★★★★

DISQUES HIVES CD/LP

The title of The Hives' latest indicates a rather permanent parting of the ways with (probably fictitious) long-term songwriter Randy Fitzsimmons, but his "passing" appears to have had zero sonic impact on the band. After an 11-year hiatus, The Hives have evolved not one jot and sound all the better for it.

'Rigor Mortis Radio' and 'Countdown To Shutdown' are stadium aspirants with punky Cleopatra mascara, 'The Bomb' sends up rock's clichéd call-and-response routine ("What don't you wanna not don't wanna do"), and the handclap-happy 'Crash Into The Weekend' may be no one's idea of a ballad but does provide a breather from all this blitzkrieg bopping. Sombre title notwithstanding, *The Death Of Randy Fitzsimmons* is, frankly, a bit of a hoot. Fitzimmons may be gone, but the resurrection of The Hives is the true focus of this record. Get ready for them to become your new favourite band all over again.

Peter Gallagher

HOOVERIII
Pointe
★★★★

LEVITATION / REVERBERATION APPRECIATION SOCIETY CD/LP

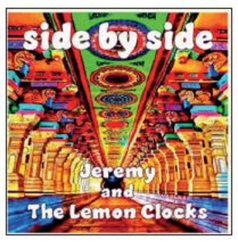
So far this Los Angeles-based group seemed to have a certain European feel about it – the noisily experimental psychedelia at the core of their records favouring the krautrock side of life.

Things change with new album *Pointe*: where once there was dynamic tension, there is now the gauzy breeziness of a dreamy blend of neo-psych and texturally rich bedroom pop, as well as a deeper attention to songcraft (highlights 'Prom' and 'This Rock'); the guitars, once thick and ringing, have mellowed out and become atmospheric, often leaving synths to take centre stage. Even at its most explorative (the epic 'The Ship That I Sail') *Pointe* is a relaxed affair. Grown in numbers (a dozen members contribute to this latest offering), Hooveriii now make music that is soothing without losing its adventurous spirit. Bonus points for mentioning a mostly forgotten '60s band (Illinois' Pisces) among the album's key influences.

Camilla Aisa

JEREMY & THE LEMON CLOCKS
Side By Side
★★★★

FRUITS DE MER 2-CD



With a little help from his turned on and tuned in friends at Fruits de Mer, prolific Michigan-based artist, songwriter and producer Jeremy Morris has pulled off a dazzlingly ambitious salute to selected peaks from the golden age of Anglo-American psych of the late '60s and early '70s.

With this major opus spread over two discs the lion's share of disc one is taken up by three monumentally dimensioned explorations of The Lemon Pipers' 'Green Tambourine', Tommy James & The Shondells' 'Crimson And Clover' and Norman Greenbaum's 'Spirit In The Sky'. 'Revolution #7', the extravaganza's sole original composition, closes disc one while the approach on disc two is a rather more conventionally kaleidoscopic succession of covers of originals by The Move, Beatles, Pink Floyd, Pretty Things, Byrds, CSNY and, curiously, Henry Mancini's 'Peter Gunn'. Nevertheless, *Side By Side* ranks as a genuinely epic undertaking by anyone›s standards.

Grahame Bent

KING GIZZARD & THE LIZARD WIZARD
The Silver Cord/The Silver Cord: Extended Mix
★★

KGLW LP

At this point KGLW have explored any far-out style you can think of, and album number 25 is yet another surprising departure.

The songs that make *The Silver Cord* were born after the Aussie mavericks bought an old electronic drum kit and then packed their studio with every synth they could get their hands on. The result is far from the modular loveliness of 2021's *Butterfly 3000*, or the King-Gizzard-gone-full-Bruce-Haack we'd have loved to see. The main inspiration comes from extended 12-inch mixes of Donna Summer's collaborations with Giorgio Moroder – except the songs here aren't exactly as memorable as those classics. Somehow, they hit the not-so-sweet spot between being unconvincing to those who love KGLW's guitar-driven music and resulting forgettable to habitual listeners of electronica.

And if the "regular" version of the record is unexciting, the overindulgent extended mix proves impossibly demanding. Next album, please!

Camilla Aisa

MARY LATTIMORE
Goodbye, Hotel Arkada
★★★★★

GHOSTLY INTERNATIONAL CD/LP

Mary Lattimore's new collection of harp-driven jewels takes its name from a hotel in Croatia the composer became fond of because of its time-worn, lived-in look. After she learned of imminent renovations, reflections on things lost to time developed into evocative instrumentals.

The sublime *Goodbye, Hotel Arkada* has a fondness for abstraction, but touches upon something that is very tangible – and very personal. It's the kind of record you feel welcome to attach your inner monologue, your memories and your meanings to. It's emotional music, some passages feeling almost overwhelming; take 'Arrivederci', for instance, featuring The Cure's Lol Tolhurst on synthesiser: it could be the soundtrack to a film's climatic scene, the music saying all the things words can't reach. Same goes for the elegiac elegance of 'Yesterday's Parties', lulled by the wordless vocals of Slowdive's Rachel Goswell. Meg Baird's voice, too, is turned into impressionistic texture on the album's celestial opener.

Camilla Aisa

ROGER JOSEPH MANNING JR
Radio Glaze & Glamping
★★★★

OMNIVORE CD/LP

Former Jellyfish lynchpin, Roger Joseph Manning Jr has been far from idle in the years since the powerpop wunderkinds

Continues over

The Helltones

Melt Plastic Group. A "bad trip odyssey"

split. Working consistently as an accompanying musician (most notably with Air and Beck), *Radio Glaze & Glamping* is a collection of overlooked solo EPs and live material, with the addition of four new studio tracks.

Somewhat reassuringly, it finds him still drawing on those primary influences, most notably The Beach Boys ('I'm Starting A Band') and 10cc ('Operator'). On first listen it's a thoroughly enjoyable collection of '70s FM-style pop/rock, but as ever with Manning and his cohorts, the devil is in the detail, with stand-out cut 'On Our Way To The Moon' getting closer to the edge with its extended, ecstatic coda. The live tracks included also thoroughly deliver and since a Jellyfish comeback is unlikely, *Radio Glaze* will more than suffice.

Ben Phillipson

MELT PLASTIC GROUP
Hooh
★★★★

FERAL CHILD LP

One of the more genuinely freaky psych albums of recent years, the wax debut by this Brighton & Hove trio thrills and discombobulates in equal measure.

The title track rides a languid, fuzzed-out riff to oblivion as the room dissolves around you, while 'A Egg' showcases an impressive interplay of flute, bass and drums in a decidedly out-jazz construction. On 'Midnight Mint', indecipherable vocals drift out of a fug of incense and flickering shadows. If Side One channels 1969-71 era Floyd, then Side Two positions Melt Plastic Group as UK equivalents to contemporary-ish US bands like Carlton Melton or White Manna. 'Oh Rotten Snake' picks up the pace, and on 'Sasparilla' *(sic)*, cowled monks levitate down infinite corridors before manifesting in the Texan temple of the three-eyed men. Pressed on red vinyl with a groovy cartoon-art sleeve and free beermat, *Hooh* is a discordant bad trip odyssey of the finest kind.

Ben Graham

MODERN NATURE
No Fixed Point In Space
★★★★

BELLA UNION CD/LP

More than traditional releases, Modern Nature albums can feel like a stimulating mixture of multi-disciplinary happenings and a guided meditation session. Previous LP *Island Of Noise* took inspiration from *The Tempest*; *No Fixed Point in Space* now references an Einstein statement – a fitting illustration of the music's flair for deep pondering (on behalf of both players and listeners).

Once again, a profound connection with nature is crucial to Jack Cooper's compositions, sketches at the crossroads of *avant-garde*, jazz and folk that offer the landscape as a jumping-off point for literate – yet welcoming – abstraction. A free-flowing feel permeates cuts such as the plaintive 'Murmuration', the sprawling 'Sun' and 'Ensō' (which features arresting vocals from Julie Tippets, formerly Driscoll), each piece unfolding in organic, enveloping fashion. Sparse and luminous, *No Fixed Point In Space* makes for a rewarding listening experience that promises different revelations with each new visit.

Camilla Aisa

OLD CALIFORNIO
Metaterranea
★★★

OLD CALIFORNIO CD

Sierra Madre, California is a suburban paradise nestled in a mountainside where peacocks roam atop the low, shingled roofs, and pedestrians find respite from LA's inane drivers. Old Californio, a Californian folk outfit, personify this half-rural haven. The group, led by singer/songwriter Rich Dembowski and guitarist Woody Alplanalp, has been making music for over 15 years alongside a rich assortment of talented musicians and friends—whose range of collaborators include Howlin' Rain, The Seeds, Mike Nesmith and Stan Ridgeway.

Metaterranea is their sixth album to date, marking their return to songwriting. Ever the troubadours, Old Californio follow in the folk traditions of storytelling, sharing sprawling tales through their catchy tunes. The album's opener and thesis 'Old Kings Road' sets the bar-room stage, while each additional track undoes and reimagines Old Californio's sound. Whether they're rollicking or pondering, Old Californio celebrates California's folk roots.

Tess Carges

KATY J PEARSON
The Wicker Man EP
★★★★

HEAVENLY

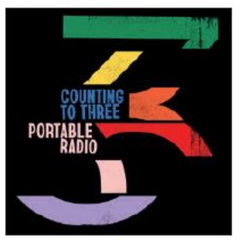
I doubt there are many readers of this magazine of ours who are unfamiliar with the folk-horror opus that is *The Wicker Man.* Lauded as much for its soundtrack as the film itself, it is ultimately fitting that Studio Canal's 50th anniversary Bluray box set includes a musical reboot, courtesy of Bristolian singer-songwriter Katy J Pearson.

The Wicker Man EP, also released as a standalone digital album, is very much a collaboration and Pearson has chosen her comrades well. There are three renderings of the infamous 'Willow's Song': a duet with folk group Broadside Hacks (most faithful to the original), a tremendous high-energy version and a dub-centric, Richard Norris-helmed remix. In the same vein, the subtle 'Gentle Johnny' with H Hawkline is transformed from ballad to banger by The Stone Club. Most memorable though is 'Fire Leap', which assembles some of today's most exciting female vocalists including Wet Leg and Sarah Meth. An absolute delight.

Sarah Gregory

PORTABLE RADIO
Counting To Three
★★★★

WIAWYA LP



As the first autumn chill approaches, this second album from Manchester pop aggregation Portable Radio is a warm audio blanket to wrap yourself up in.

Brian Wilson and Paul McCartney are obvious reference points for these charming songs that range from the sugar rush of 'A Song That You Know' to the subtler flavours of 'Past Downtown'. While the most rewarding performances happen on lilting ballads like 'Not Today' and 'Muggy', the band may also have found a universal anthem in 'Where There Is Love'. Enhanced throughout by elaborate but not overly busy arrangements that include strings, brass and layered vocal harmonies, this is near-perfect pop.

Clive Webb

SUN DIAL
Messages From The Mothership
★★★★

SULATRON CD/LP

When an album is inspired by a teenage UFO encounter, you know you're onto a good thing. Especially when the creator in question is Gary Ramon, who as Sun Dial has dabbled in every form of psychedelic rock there is. With considerable critical, but less commercial acclaim for 1990's *Other Way Out*, Ramon jostled between The Paisley Underground and the heavier neo-psych of the time before turning his attention to space-rock and kosmische.

With these influences enduring, Sun Dial's latest, *Messages From The Mothership* channels those earliest days with the classic '90s psych of 'Echoes All Around' and the pure blissed-out melodica of best track contender 'Burning Bright'. But Ramon pays

Continues over

THE GIG CARTEL & PLANET ROCK BY ARRANGEMENT WITH THE MAIN THING PRESENTS ROCKTOBER FEATURING
PLANET ROCK
ROCKTOBER
Glenn Hughes
PERFORMS CLASSIC
Deep Purple LIVE
Celebrating the 50th Anniversary of the album "BURN"
PLUS SPECIAL GUESTS
THE DAMN TRUTH
OCTOBER 2023
TUE 10 HOLMFIRTH PICTUREDROME
THU 12 SOUTHAMPTON THE 1865
FRI 13 BEXHILL DE LA WARR PAVILION
SUN 15 NOTTINGHAM ROCK CITY
TUE 17 NEWCASTLE BOILER SHOP
FRI 20 GLASGOW QUEEN MARGARET UNION
SAT 21 WOLVERHAMPTON KK'S STEELMILL
MON 23 BURY ST EDMUNDS THE APEX
WED 25 LONDON ELECTRIC BALLROOM
SAT 28 FROME CHEESE & GRAIN
SUN 29 MANCHESTER ACADEMY
TICKETS: WWW.THEGIGCARTEL.COM

THE DAMN TRUTH
WED 11 OCT CHESTER LIVE ROOMS
MON 16 OCT LEEDS BRUDENELL
WED 18 OCT GALASHIELS MAC ARTS
SUN 22 OCT NORTHAMPTON BLACK PRINCE
TUE 24 OCT NORWICH WATERFRONT
THUR 26 OCT DOVER BOOKING HALL

KING KING
WHERE IT BEGAN TOUR
Fri 3 Nov Kendal Brewery Arts
Sat 4 Nov Bury The Met
Sun 5 Nov Colchester Arts
Wed 8 Nov Aberdeen Lemon Tree
Thu 9 Nov Carlisle Old Fire Station
Fri 10 Nov Barnsley Birdwell Venue
Sat 11 Nov Stockton ARC
Fri 17 Nov Glenrothes Rothes Hall
Sat 18 Nov Clitheroe Grand
Sun 19 Nov Edinburgh Liquid Room
Tue 21 Nov Gloucester Guildhall
Wed 22 Nov Bury St Edmunds The Apex
Thu 23 Nov Nuneaton Queens Hall
SPECIAL GUEST
JAMIE PORTER BAND
www.thegigcartel.com • www.kingking.co.uk

PHILIP.SAYCE
NOVEMBER 2023
BRISTOL FLEECE SUN 19 • GLASGOW ORAN MOR THU 23
MANCHESTER BOTW MON 20 • LEEDS BRUDENELL FRI 24
NEWCASTLE CLUNY TUE 21 • LONDON THE GARAGE SAT 25
"The soulful master of the Stratocaster"
Guitar Player Magazine
Special Guest
TROY REDFERN

SKERRYVORE
tempus
THE TOUR // UK
NOVEMBER 2023
17TH MANCHESTER ACADEMY
18TH NEWCASTLE BOILER SHOP
19TH SHEFFIELD THE FOUNDRY
23RD ISLINGTON ASSEMBLY

TALISK
NOV 23RD SHEFFIELD 02 ACADEMY
NOV 24TH CHESTER LIVE ROOMS
NOV 28TH NEWCASTLE WYLAM BREWERY
DEC 14TH CARLISLE OLD FIRE STATION

reviews now

Messages from Sun Dial's Gary Ramon

equal homage to his psych ancestors. 'Look Up To The Skies' is inspired by *Saucerful*-era Floyd, while on 'Edge Of Light', the band somehow manages to out-Hawkwind Hawkwind. This is a wonderful return with much to enjoy. Limited to 300 on vinyl though, so hurry.

Sarah Gregory

TENDANCE / SAVARIT / INITIALS MB

Cinéma / French Riviera / Bang Bang!

★★★★

LE POP CLUB 3-LP

As identified by *Shindig!*'s own Andy Morten, we're heading into an exotica revival as contemporary musicians across the globe channel their inner Martin Denny and Les Baxters in pursuit of sounds that have floated in from quiet islands and sunset villages; and from France's Le Pop Club label come three albums of instrumental delight, part of a series called *Les Séries de Velours*, available individually or as a set, each one exploring a different style of smooth lounge sounds.

Franco-Iranian guitarist Savarit tackles space-age surf *a la* Joe Meek on his release *French Riviera*, Maxime Baderspach AKA Initials MB looks towards Ennio Morricone for some slinky widescreen instros on *Bang Bang!*, and on *Cinéma*, duo Tendance bring on a '70s-style synth-led sound that could have come from library labels Bosworth or KPM. All are gorgeous, and it's clear the love that the three artists have put into recreating the sounds of yesteryear's tomorrow today.

Thomas Patterson

THE TREASURES OF MEXICO

Burn The Jets

★★★★

SPINOUT NUGGETS CD/LP

The Medway supergroup (former Dentists Mark Matthews and Bob Collins, Secret Affair drummer Russ Baxter, Groovy Uncle bassist Nick Rise) are joined on their third album by Jetstream Pony/Luxembourg Signal vocalist Beth Arzy for another round of hook-laden pop that bursts out of the gate with the brilliant jangler 'Beaming' and maintains a consistently high standard throughout.

You may hear occasional hints of The Charlatans or Felt in the upbeat, enveloping production and crystalline guitar interplay, but the Treasures map out their own territory with deft organ/synth flourishes, a mix of barnstormers ('Halo') and ballads ('I've Got Everything That You Need'), and a certified should-be-a-hit single in 'Monday Morning.' The punky 'Fate Was Out To Get Me' and bounce-off-the-wall energy burst 'Servant To The Seasons' are cherries on the top of this fizzy festival of fun.

Jeff Penczak

THOMAS WALSH

The Rest Is History

★★★★★

CURATION CD/LP

Great songs – there really is no substitute. It's conceivable that Walsh has those motivational words on his living room wall, such is the standard of writing on what is effectively his solo debut. There's a little help from his friends, with guest appearances from Matt Berry, Dave Gregory (XTC), Joe Elliott (Def Leppard), US songsmith Michael Penn and Neil Hannon (Walsh's partner in The Duckworth Lewis Method).

Fans who've followed Walsh since his Pugwash days will know to expect quality and won't be disappointed. 'A Good Day For Me' sets the bar, a super-catchy number exploring the complexities of love. It's laced with clever rhymes and production touches learnt from Jeff Lynne. Other stand-outs include 'To Be That Child Again', a late Beatle-esque yearning for lost innocence, and soft sentimental closer 'We Knew', but there are no low points here. Once again Walsh gives a masterclass in meaningful melodic songcraft.

Duncan Fletcher

BOBBY OROZA & EL MICHELS AFFAIR

Whatcha Know / Losing It

★★★

BIG CROWN

Following his acclaimed album *This Love* on Timmion Record, Finnish soul man Bobby Oroza has teamed up with Leon Michels of El Michels Affair/Big Crown for this latest single. The songs represent the first fruits of an album project between the two which should see the light of day in 2024.

The opening bars of A-side 'Whatcha Know' hark back to the doo-wop era with atmospheric backing harmonies and a slow shuffling pace as Bobby croons over the top in his sensual Mr Lover vocal style. The more esoteric flip 'Losing It' has a blissed-out, soul-folk vibe that simmers gently in a languid Balearic haze. Bobby sings in Spanish and English as a crisp, acoustic guitar riff and strange electronic beats flicker like candlelight in the darkness. The laidback, mysterious feel and typically cinematic production wouldn't feel out of place on one of deejay Paul Hillery's folk-themed compilations.

Paul Ritchie

THE CAPELLAS

Take Your Chance With...

★★★

SWEET GROOVE EP

A new group comprised of persons already known on the disc scene: take one part Missing Souls, a generous splash of Baron Four and Jack Cades essence then mix, twist and shake. It's not as soul-shaking as the original French apparition as inhabited by lead singer Elsa, nor as freakbeat and teen garage-oiled as punk brothers-in-arms Mike and Mole's other projects.

Despite the tempos and rhythms being varied, from the slow paced 'Good Woman' to the frenetic 'Who's Been Walking (On My Floor)', the overarching desire is of wanting to turn up the heat on everything – change up the choice of spice too. In doing so, perhaps a looser, fresher sound would result, for to these (somewhat jaded?) ears, all four tracks appear overly uptight – restrained. True, it's only their debut, but ditching the overly polite beat/soul

LISTEN TO THE
SHINDIG!
BROADCAST
ON MIXCLOUD

shackles would not only enhance things but could also help embrace the collective wild soul hidden beneath these aural platitudes.
Lenny Helsing

THEE KAVALIERS / THE CAVALIERS
Congregation For Anti-Flirts Inc / Pride
★★★★
HYPERLOOP

This latest sumptuously presented Hyperloop epistle pairs two superb numbers from the Texas '60s group which operated as both Thee Kavaliers and The Cavaliers. Upon purchasing this ace seven, it will become clear that both compositions are very distinct from each other.

Topside 'Congregation For Anti-Flirts Inc', issued in 1967 by Thee Kavaliers, comes off like a true primitive psychedelic teen-punk firecracker with explosions of fuzz guitar and spiky combo organ trills filling the mix. Although the lyrics are somewhat difficult to decipher, the vocal sounds themselves are the height of cryptic cool. Issued by The Cavaliers, 'Pride' was originally the flipside of their 'Sea Weed' single in '65 – both singles (and another) were cut for the highly revered McAllen-based Pharaoh label. Much to the delight of many newer, younger, ever hungry '60s punk lovers, both these songs were resurrected for a Cicadelic label compilation of Pharaoh sides. And although much less reckless, 'Pride' – a downbeat folk-rock ballad – remains a solid winner.
Lenny Helsing

LOOKING GLASS ALICE
Siren Song / Octopus
★★★★
BANDCAMP

This modern-day fledgling psychedelic troupe have hit the mark with the "self-empowerment" tune 'Siren Song', which features a sometimes sneering, sometimes laconic vocal, layered on top of catchy guitar/organ instrumentation that actually nods more than a wink to early proto-punk anthem 'I'm Not Your Steppin' Stone'. More popsike than full-blown psychedelia, 'Siren Song' is the Hertord group's follow-up to debut release 'I Know' and, in its catchy melody and singalong verses, it transports the listener back to a more golden and colourful time.

The added sound effects also move it into Pink Floyd territory... which brings us to the B-side 'Octopus'. Syd Barrett released his one and only single in 1969 and Looking Glass Alice (a name that conjures up memories of The Bunch's 1967 slice of toytown psych) have embraced the song with aplomb, adding their own modern style, but keeping true to Syd's original vision.
Dom Picksley

tracks

CAMILLA AISA rounds up this month's digital downloads and stray oddities

Lael Neale. Star quality

After releasing one of our favourite records of the year (*Star Eaters Delight* awarded five stars in these pages), **LAEL NEALE** goes back to probing celestial bodies and the album's recording session and emerges with '**I'll Be Your Star**' a number that brims with enchanting Françoise-Hardy-meets-Suicide-meets-Beach-House vibes. Omnichord-driven singles rarely get this catchy.

From stars to the great unknown, escorted by **TY SEGALL**. A mini-opus more than a single, '**Void**' kicks things off by evoking a time when acoustic folk was slowly spiralling down toward far-out trips. Halfway through, that gentle strumming is joined by electric blasts, the singing gets ominous, the song turns into a space-rock dirge that dares to survey the darker corners of the cosmos.

Let's keep on with the unearthly adventures. **MACIE STEWART** remembers a past of family road trips soundtracked by Kraftwerk's sounds of the future. Accompanied by Lia Kohl and Jeremiah Chiu, the Chicago-based singer-songwriter adds electric guitar and cello to the sheet-metal synth-tastic lure of 1978 classic '**Neon Lights**', crowning it as the anthem of a tomorrow that's still to come.

We're not ready to come back down to earth just yet. Who would do that, when we can get lost in **AOIFE NESSA FRANCES**' '**Fantasy**' instead? Inspired by the High Priestess tarot card ("a mediator between the different worlds", the singer-songwriter explains), this new song is a hypnotic slice of celestial psychedelia and *avant*-pop bubbling with a lavish harp-driven arrangement.

When he's not busy contributing his honeyed vocals and drums to the Durand Jones & The Indications experience, **AARON FRAZER** writes, plays and self-produces songs that would make the staunchest cynic suggest that Valentine's Day isn't that bad. Propelled by Frazer's ice-melting falsetto and a retrodelic arrangement worthy of the golden days of smooth soul, '**Bring You A Ring**' is a strong contender for the title of most unabashedly romantic song of the year.

As our next track starts, it only takes a few seconds to know that the gifted players we hear couldn't have chosen a more fitting name. Led by one of the brightest stars of the Frafra gospel scene, Ghana's **ALOGTE OHO & HIS SOUNDS OF JOY** bring together long-standing traditions and contemporary sensibilities, and never fail to deliver exactly what their moniker promises. Try not to tap your feet as soon as they launch into '**Mam Da'ana**'.

We now fly to Mexico City, where we find **MIND FIELD**, an outfit made of Estrella del Sol (guitars, vocals) and Sebastian Neyra (bass), with guest Callum Brown (of Ulrika Spacek fame) on drums. Cradled by heavenly vocals, '**Orquídea**' slowly blossoms into a thing of haunting fascination that floats halfway between hazy neo-psych and synth-heavy dream-pop.

While they originate from Seattle's punk scene, **TV STAR** are far from the harsh, angsty sonic boom that made their city famous some three decades ago. New tune '**TV Revelation**' proudly wears its heart on its sleeve, showing what the band favours: Paisley Underground, The Brian Jonestown Massacre, the intersection of shoegaze and psychedelic rock. Kudos on managing to conjure all that while remaining firmly anchored to the present.

"When you're mourning the past, you'll try to remember your ass," **KATIE VON SCHLEICHER** considers, as if lost in vaporous daydream, as '**Montagnard People**' kicks in. Take such memorable opening lines, slow-burning psych-pop, gentle folk airiness, lush orchestration and the benign ghost of Harry Nilsson (her new album is titled *A Little Touch of Schleicher In The Night*) – a recipe for instant delight, huh? You are correct.

You'd swear we're turning on the radio somewhere in the middle of a Midwest highway, endless fields left and right. But the voice we hear is that of **FRANK LLOYD WEFT**, a London-based singer-songwriter, and the gentle country tune he's playing – accompanied by Goat Girl's Lottie Pendlebury on fiddle and backing vocals – is but the first part of '**Take You Over**', an indie-pop epic with a genre-defying instinct and a moody punk heart.

After visiting tracks from different parts of the world, it is nice to finish off with some time travelling. **THE CRYSTAL TEARDROP**'s chosen destination is THE '60s (capital letters are in order) and more precisely that corner of The Sixties that fell hopelessly in love with all things Eastern and was more than happy to turn that love into sweet music. Driven by the ever-alluring sound of the sitar, the gleefully nostalgic psych-pop of '**By The River**' is tailor-made for the *Shindig!* in-crowd.

WARRINGTON-RUNCORN NEW TOWN DEVELOPMENT PLAN

Building A New Town EP

★★★★

CASTLES IN SPACE LP

Inextricably linked with the new wave of hauntological electronica, Gordon Chapman-Fox AKA Warrington-Runcorn New Town Development Plan has opted for a different approach on this latest EP.

Doffing his cap to the mid-70s post-hippie ideal, Chapman-Fox embraces a more pastoral aesthetic – shifting emphasis from his favoured synth to acoustic guitar. The characteristic sonic landscapes are omnipresent, but rather than the all-out chimes of German kosmische and *Tomorrow's World* there's now a dash of folk in there too. Lacking the courage to include his actual guitar-playing, Chapman-Fox treated the arpeggios as he would synths. "I wrote it on guitar, but just didn't have the ability to do it justice... it's mainly programmed samples." And *Building A New Town* is certainly no poorer for it. The four tracks here are melodic, wistful and bucolic. Available on limited edition spattered vinyl, this is another artistic triumph from the northwest.

Sarah Gregory

YUMI AND THE WEATHER

Feed The Wanting EP

★★★★

MIOHMI

Yumi And The Weather's *Feed The Wanting* is a kaleidoscopic punch. It isn't immediately clear what ties the four tracks together; they draw influences from shoegaze, psychedelia, pop, and beyond and each track seems like it could belong to a different artist. What seems, then, to be the binding force is Yumi And The Weather's knack for crafting a catchy tune with vibrant cinematic overtones. Each song leaves a hum after its end; it's four earworms destined to be put on repeat, and hopefully, on screen.

The opening title track sounds like a Courtney Love commission for a romantic comedy, while 'No Time To Waste,' could be a contender for a low-budget James Bond film. Perhaps one perk of the streaming era in television is new arrival the Morricone-pop genre, and no track is as catchy as 'Lead Me Through Hell', a tumbleweed delight. The EP ends on a softer note with 'Hard To Compare' and leaves the listener demanding a full-length album.

Tess Carges

soul on 45

groove by The Spinners' JOHN EDWARDS called 'It's Got To Be The Real Thing For Me This Time' (★★★). **CLYDENE JACKSON was another artist who recorded for the Crossover imprint. 'I Need Your Love' coupled with 'We're In Love'** (★★★) **are both jazzy and soulful, the A-side has a more up-tempo supper club vibe whereas the flip is an airy, laidback affair. Northern soul fans will welcome the reissue of Chicago vocal harmony group THE SHEPPARDS' floater 'Stubborn Heart' and the driving 'How Do You Like It'** (★★★★) **from the classic Mirwood label.**

Meanwhile, the Demon label has recently got in on the act launching a series of enticing soul and disco singles on seven- and 12-inch formats. Desirables to *Shindig!* readers include a Latin boogaloo double header from HECTOR RIVERA. 'At The Party' and 'Do It To Me' (★★★★★) **are taken from the singer's debut album released on the Barry label in 1966 and are both boogaloo classics.**

Originally released in 1977 on the band's own self-titled imprint, 'Waitin' For Love' by San Francisco group SMOKE INC (★★★, MR BONGO) **has gone on to become a sought-after recording, fetching as much as £2,500. It's a feelgood modern soul track with an infectious sing-along chorus and floaty flute solo. The B-side features a distinctively Caribbean-flavoured cover version of the Holland, Dozier & Holland-penned classic 'It's the Same Old Song'.**

The latest batch of 45s from the Ace/Kent include a typically classy modern soul double header from DARROW FLETCHER. 'Hope For Love' (★★★★) **was reportedly cut for Ray Charles' Crossover label. Flipside 'No Limit' has been reissued due to demand. 'Higher Than High'** (★★★) **by JOE GRAHAM is a funky disco track recorded around 1976 for the GRC stable and cleaned up and released for the first time. It's backed by another GRC/Aware feelgood**

GLEN ADAMS AFFAIR's 'Just A Groove' came out in 1980 on SAM Records with a disco boogie meets block party feel. The flip 'We've Got To Make It' (★★★★) **has similar echoes of the early '80s NYC dance scene. Check out the series for other similar flavoured releases from the classic disco label.**

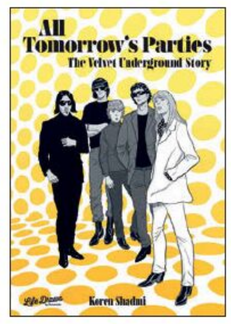
Paul Ritchie

ALL TOMORROW'S PARTIES: THE VELVET UNDERGROUND STORY

Koren Shadmi

★★★★★

HUMANOIDS INC HC



The Velvet Underground, stars of their own comic book biography? Andy Warhol would surely approve, not least because he's a key component in this immersive graphic history of the band.

Writer/artist Koren Shadmi opens *All Tomorrow's Parties* at Warhol's 1987 funeral, establishing both the bad blood between attendees Lou Reed and John Cale and their respective roles as the book's main characters. Thereafter, he flashes back 28 years and adopts a linear narrative, plotting his protagonists' movements, influences, and traumas through their eventual meeting, the formation of the band, Warhol's patronage, his foisting of Nico upon them, Reed's hostile takeover and Cale's dismissal, the Velvets' dissolution, and, in the closing sequence, Reed and Cale's reconciliation at Warhol's funeral and the release of *Songs For Drella*.

Shadmi demonstrated he was a graphic biographer *par excellence* with his previous tomes on Rod Serling and Bela Lugosi, and there's no quality dip here. He understands the comic art medium must be an equal marriage between words and pictures so doesn't clutter his pages with word balloons and exposition-stacked captions, yet his story still feels substantial, a true graphic "novel" rather than a comic book with weight issues. His art is wonderfully cartoony yet full of detail, with the leading players instantly recognisable, and his choice of colours – greys, greens, purples, mustard – are simply gorgeous.

Whether you are curious, a casual fan, or a fully-fledged convert, *All Tomorrow's Parties* makes for a great night in.

Peter Gallagher

BEE GEES: CHILDREN OF THE WORLD

Bob Stanley

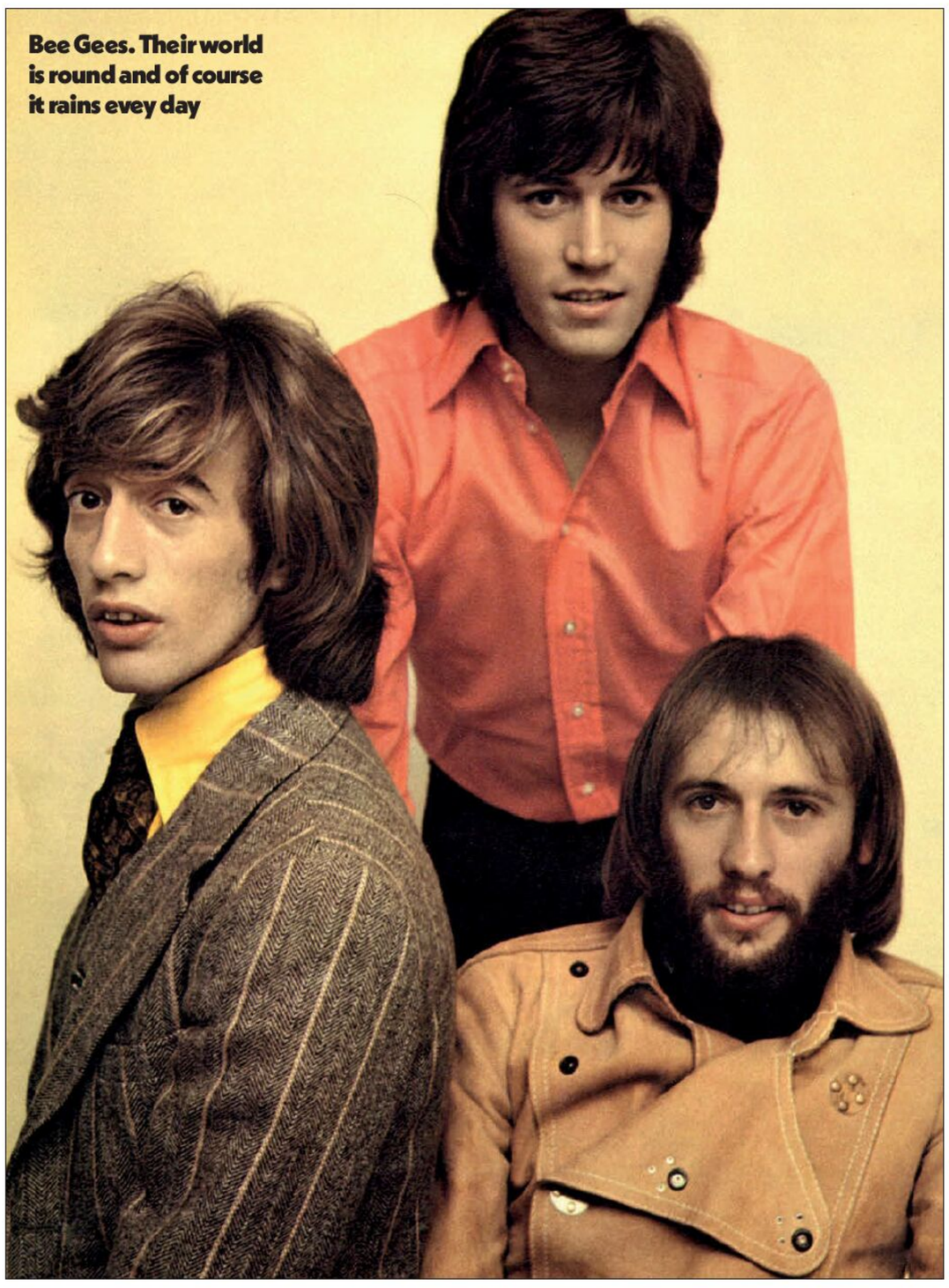
★★★★★

NINE EIGHT

"Definitive" is a brave choice of word to describe any artist's memoir, but Bob Stanley's life story of the brothers Gibb and their unique musical legacy can confidently stake that claim – even without the involvement of sole remaining brother Barry.

Children Of The World is an apt title, as Bob charts the Gibbs' childhood movement halfway across the world from The Isle Of Man and Manchester to Australia, where their success story begins, then back to London, where world domination awaits. Giving the chapters geographical titles reinforces the brother's peripatetic existence.

Stanley is at pains to qualify the



brothers' outsider status: living in a bubble of fame from such young ages, massively successful millionaire pop icons while still in their teens, protected by paternal management, symbiotically connected yet simultaneously prone to mutual rejection. The Bee Gees never quite fit in; they were restless souls, forever searching for new sounds and influences even as their ubiquity made them three of the most recognisable faces on the planet.

Ultimately, this is the story of one of pop music's most idiosyncratic acts told by a fanboy who clearly idolises his subject but isn't afraid to burst a few balloons and slaughter the odd sacred cow along the way. Fans will lap this up, neophytes and naysayers should grab a copy of 1971 album *Trafalgar*, buckle up and take the plunge.

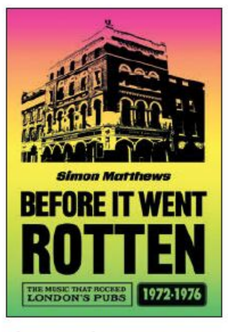
Andy Morten

BEFORE IT WENT ROTTEN: THE MUSIC THAT ROCKED LONDON'S PUBS 1972-1976

Simon Matthews

★★★★

OLDCASTLE



Here's a new book from the author of *Psychedelic Celluloid* regarding the birth of the pub-rock scene, predominantly in London and its surrounds, and its eventual effect on the on the careers of some of the musicians, promoters and general wheeler-dealers involved. Extensively researched and annotated, the story begins by outlining the pattern of a typical night out in the capital and the live music options that would be presented to the hip young punter out looking for a good time and the venues where they could find them.

As landlords began to realise that they could up their beer sales considerably with the lure of live music, many venues that had originally offered the likes of jazz and cabaret began to lurch towards rock, rhythm and blues and country acts and a circuit began to evolve.

This book outlines how the musicians became accessible too as, unlike the stadium rockers, you'd most likely find them at the bar after the gig, elbow to elbow with the punters. Participants in the scene such as Paul Gray of Eddie & The Hot Rods, Billy Rankin of Brinsley Schwarz and Charlie Hart of Kilburn & The High Roads give brief accounts of their gigs and tours as the venues fall into place for the transition, via bands such as Dr Feelgood and The Hot Rods, to the punk explosion. Many of these venues are now unrecognisable or demolished, but without them the careers of artists such as Elvis Costello and Ian Dury would have been significantly diminished.

Henry Hutton

LISTEN TO SHINDIG! ON SOHO RADIO
Soho Radio

THE ISLAND BOOK OF RECORDS 1959-68

Neil Storey (Ed)

★★★★★

MANCHESTER UNIVERSITY PRESS/HIDDEN MASTERS

Researched and assembled by former Island press office mainman Neil Storey this is the anecdote-rich inside story of the eventful first decade in the life of the maverick label which carved a distinctive niche within the UK's booming record biz of the '60s as told by a cast of label employees, photographers, musicians. producers and the man who started it all Chris Blackwell.

Reflecting the personality of its switched-on and highly resourceful founder, former water ski-ing instructor and *Dr No* location scout Chris Blackwell, who moved his nascent record business from Jamaica to the UK in 1962 and was soon famously selling ska, calypso and bluebeat 45s direct to shops from the back of his Mini Cooper, this is a tale of triumph against the odds and savvy business dealings. Lavishly illustrated with a feast of album sleeves and a host of associated period ephemera this weighty encyclopaedia of all things early Island plots a release by release journey through the remarkable success story that gathered pace in the wake of Millie's '64 international smash 'My Boy Lollipop' when the label subsequently branched into psychedelia, progressive rock and folk with Traffic, Nirvana, Spooky Tooth, Jethro Tull, John Martyn and Fairport Convention.

In case you're wondering, word is that *The Island Book Of Records Volume 2 1969-70* is on its way.

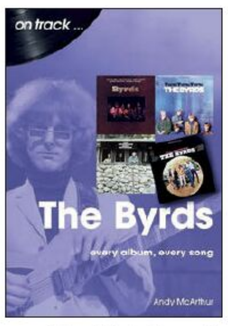
Grahame Bent

ON TRACK: THE BYRDS

Andy McArthur

★★★

SONICBOND



Unlike standard band-endorsed surveys, Sonicbond's series of fan-penned discographical analyses don't find silver linings in worthless dreck or avoid criticising disappointing missteps. McArthur, a retired teacher who wrote his master's essay on The Byrds, follows the standard template, combining opinion with historical research to guide us thorough their dozen albums, singles, out-takes, compilations and reissues: "every album, every song".

While claims they invented ("pioneered") folk-, acid-, psychedelic-, raga-, space- and country-rock are debatable, his recording and songwriting anecdotes are informative, acknowledgement of their debt to The Searchers, Beau Brummels, Coltrane and Shankar is spot on, and their influence on The Beatles, Dylan, Stones, Yardbirds, Velvet Underground, Stooges, *et al* will invite lively discussion, although their inspiration on The Paisley Underground and subsequent jingle-jangle ("Byrdsian") artists is undeniable. His analyses of 'Eight Miles High' ("their greatest recording") and *The Notorious Byrd Brothers* ("their masterpiece") are particularly incisive, as are his conclusions that they created "one of the most significant bodies of work in rock history".

McArthur puts the songs into their contemporary context, identifying tracks that worked at the time but seem dated today, is quick to call out missteps and questionable covers, and argues convincingly for album contenders that were bypassed for inferior selections. He doesn't shy away from the in-fighting and jockeying to get songs on albums and tactfully acknowledges the law of diminishing returns that doomed later efforts. While Byrdmaniacs will look to Johnny Rogan's and Christopher Hjort's definitive biographies for further details, those interested in revisiting or building their personal Byrds discography will welcome this helpful guidebook.

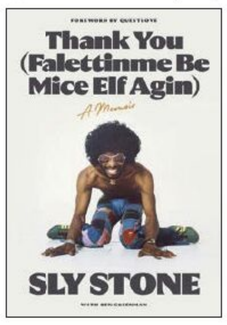
Jeff Penczak

THANK YOU (FALETTINME BE MICE ELF AGIN)

Sly Stone with Ben Greenman

★★★★

WHITE RABBIT / AUWA



Nobody was expecting this: an actual autobiography by Sly Stone. Cleaning up during the pandemic, Sly has finally written his life story. No doubt others have helped fill the many blanks in Sly's memory, but this memoir is written in Sly's own voice. The rhyming couplets and witty turn of phrase are very much Sly talkin'.

It's an honest, no holds barred take on an extraordinary life lived on the edge. Sly doesn't flinch from describing the sky-scraping highs leading Sly & The Family Stone, or the deep valleys of despair caused by years of serious drug addiction. This book doesn't provide any answers or excuses, but it's a fair bet that the pressures of fame contributed, even if the author readily admits he was mostly happy taking drugs and saw no reason to quit.

He's frail now, but sharp of mind. We get tantalising glimpses into his early career as a radio deejay and producer for Autumn Records as well as first-hand accounts of the ground-breaking music Sly created. These prolific years seem to roll by in a flash, the reader dazzled by the headlights of fame and fortune that befell the narrator. It's a shame he couldn't go deeper, but this is the man who wanted to take you higher. The second half of the book would make for grim reading if it wasn't for the fact that, by the end, you get the sense Sly has finally found peace with those around him and, most importantly, himself.

Paul Ritchie

The Courettes' Flávia Couri
PHOTO: ANDY FORD

Sylvie
PHOTO: ANDY FORD

Say She She
PHOTO: RACHEL JUAREZ-CARR

Marina Allen
PHOTO: GEM HARRIS

END OF THE ROAD FESTIVAL

Larmer Tree Gardens, Dorset

FRIDAY 1ST-SUNDAY 3RD SEPTEMBER

Disco! Non-UK bands! Wasps! Hot sun! All buzzwords (sorry) for *Shindig*!'s inaugural visit to the beautiful surroundings of Larmer Tree Gardens in deepest, greenest Dorset. Now in its 17th year, End Of The Road has always offered a pronounced Americana/indie twist on the festival musical experience. This year we're treated to such an eclectic and enticing selection of artists that we struggled to squeeze them all in.

Friday afternoon finds **Say She She** dazzling on the main Woods stage with selections from their newly-released, '70s soul/disco-indebted album *Silver*. The vocal blend is effortless, the band as hot as the overhead sun as they peak with The Jackson Sisters' 'I Believe In Miracles' (the first of several epic set-closing covers this weekend). In contrast, **Sylvie**'s west coast soft-rock could hardly sound more Laurel Canyon as the collective's vocal frontline huddle round one mic for a take on The Beatles' 'Blackbird' that silences the packed Folly tent.

Saturday opens with Amsterdam aggregation **Personal Trainer**, led by larger-than-life vocalist Willem Smit, whose endearingly shape-shifting set sounds like bits of all our record collections played on as many bizarre instruments as they could lug onto the stage. **CVC**'s retro funk incites outbreaks of dancing but sounds too much like Toploader to these ears. Over to the shelter of The Boat, where **The Courettes** – barely visible due to the curious nature of the stage being lower than the ground – slay with a concentrated dose of their two-piece garage/surf/girl group ramalama ("Holy shit, we're tight!") that ends with Flávia being carried aloft by the audience while still playing her guitar. Both **Marina Allen** and her gossamer-light music feel like they could blow away at any moment, even without a breeze. Her 'Getting Better' remained our earworm until a rare UK appearance by Swedish psych magi **Dungen** wipes the insides of our heads clean. They draw liberally from their 22-year career, wooing dedicated followers, but Reine Fisk tosses his guitar to the floor in a fit of pique before they're done, rather negating the title of their own signature song 'Ta Det Lugnt' ('Take It Easy', or "chill the fuck out", as singer Gustav Ejstes has it).

Sunday brings more 25-degree heat (at a festival? in England? in September?

"Dungen draw liberally from their 22-year career, wooing dedicated followers, but Reine Fisk tosses his guitar to the floor in a fit of pique before they're done, rather negating the title of their own signature song 'Ta Det Lugnt' ('Take It Easy')"

The Murlocs
PHOTO: ANDY FORD

Allah Las
PHOTO: CHRIS JUAREZ

Sweet Baboo's Stephen Black
PHOTO: CHRIS JUAREZ

Soundtrack Of Our Lives' Ebbot Lundberg (above) and Mattias Bärjed(this pic)
PHOTOS: DANIEL ERIKSSON

what?), as Stephen Black AKA **Sweet Baboo** AKA the hardest working man in Welsh pop wipes the sweat and the sunshine out of his eyes while offering welcome pause for thought with gentle ruminations on dogs, tigers and the sea. **Charley Crockett** and his band of whip-smart country gentlemen transport us to a Texas of honky tonks and all-night trains before **Lee Field** demonstrates why those James Brown comparisons ain't just hype on a set of heartburnt soul melodramas. **The Murlocs** manage to look and sound Australian even in the blinking daytime darkness of The Big Top but the subtleties that made this year's *Calm Ya Farm* such an unexpected treat are lost. **Caitlin Rose**'s bruised country-pop is light on the ear but heavy on the heart, her every sigh loaded with emotional heft. A welcome return. It's hard to believe that **Allah-Las** debuted 11 years ago, yet their psych-surf credentials remain in place tonight as they magically command the garden audience with first album favourites like 'Sandy' and 'Catalina' and cuts from new album *Zuma 85*. Having seen King Gizzard & The Lizard Wizard's epic festival-closing blow-outs numerous times in recent years, *Shindig!* instead opts to remain in the garden for **Ezra Furman**'s uncategorisable, angsty and often thrilling masterclass in post-everything modern pop. It might not be for everyone – in fact that's massively the point – but a weepy confession that "there's no more plans but this" suggests an uncertain future, even as everybody takes to their tiptoes for a cathartic romp through Patti Smith's 'Gloria'.

No amount of sunburn, wasps or disco-fied middle-eights could upset the balance this weekend. See you next year, End Of The Road.

Andy Morten

THE SOUNDTRACK OF OUR LIVES

Way Out West Festival, Gothenburg

FRIDAY 11TH AUGUST

It's been 11 long years since The Soundtrack Of Our Lives bowed out with a six-night stand at Stockholm's prestigious Södra Teatern but the fans' wish for more has finally come true, and here they are, reunited at Gothenburg's sprawling Way Out West Festival.

There's a palpable sense of excitement fizzing through the crowd as the band takes the stage to the exotic strains of 'Mantra Slider' and charismatic frontman Ebbot Lundberg appears, resplendent in black and gold kaftan and mascara. The six men all look great – it's like a magic carpet ride back in time – and it's immediately clear that they've lost none of their trademark onstage energy.

Guitarists Ian Person and Mattias Bärjed leap and pirouette, spitting out those familiar riffs to the psyched-out 'Galaxy Gramophone' and a blistering 'Big Time'.

We get a greatest hits set concentrating on debut album *Welcome To The Infant Freebase* and breakthrough third *Behind The Music,* including the timeless 'Sister Surround'. During Sweden's alternative national anthem, 'Instant Repeater '99', the crowd goes wild, arms aloft, and this fervour only increases with the glam stomp of 'Confrontation Camp'. The set draws to a close with the emotional, brotherly singalong 'The Passover'

We can only hope that the heartfelt reaction and huge smiles on the band's faces as they take their well-deserved curtain call paves the way for more live appearances in the future.

Steve Worrall

BECK / PHOENIX / JENNY LEWIS / SIR CHLOE
Climate Pledge Arena, Seattle
TUESDAY 1ST AUGUST

Of Montreal are singing 'Let's Pretend We're In Antarctica' on the PA as the crowd starts to arrive, and with the super-chilly air conditioning in the venue, it isn't too hard to pretend. But here we are – with more than a few audience members warming up in hoodies from the merch stand – for the first show of the Summer Odyssey tour.

Sir Chloe unfortunately had to start their opening set when many concert-goers were probably still at work. Their music has aptly been described as "grungy", and lead singer Dana Foote has an appealingly distinctive vocal style. The band members tend to play to each other more than they do to the audience, which is particularly noticeable in a cavernous near-empty arena, but more confidence will likely be gained as the tour progresses.

Next up is **Jenny Lewis**, who brings the energy of a seasoned live performer to the sunny country-pop, undercut with sarcasm and sadness, of her new album *Joy'All*. Backed by a tight, smooth four-piece band, she delivers every song with bubbly enthusiasm, and when she's dancing in her bell-bottomed jumpsuit and singing on a little platform, the stage resembled nothing so much as a fondly remembered '70s TV variety special. (Later in the tour, Japanese Breakfast and then Weyes Blood will take Lewis's place on the bill.)

Co-headliners **Phoenix** blast off at a frenetic pace and never let up for their 75-minute set of high-energy, engaging electronic pop, framed with video graphics and flashing lights. This is perfect summer music, and the full audience are on their feet.

It's **Beck**'s turn. This is the first time since 2018 that he's played live with this band, and their delight at performing together again radiates from the stage. The set consists primarily of well-known tracks from Beck's three-decade career, complemented by tremendous graphics. Neon signs blink and spin during 'Devil's Haircut'; black & white op-art swirl during 'I Think I'm In Love'; graffiti float on alley walls for 'Qué Onda Guero' (and major props to the gentleman seated in my row, who has managed to sneak in a cigarette lighter to wave in the air during 'The Golden Age'). Yes, the visuals are perfect for social media posts, but it's refreshing to see staging that avoided "camera up the nose" close-ups and instead focuses on presenting the band as a unit.

For the encore, Phoenix join Beck on stage to play current joint single 'Odyssey', and then the other acts join in for a mass singalong of 'Where It's At', as bouncing balls are tossed into the audience. An exuberant finish to a long but thoroughly enjoyable evening.

Fiona McQuarrie

LISTEN TO SHINDIG! ON SOHO RADIO

LUNA FESTIVAL
Coimbra, Portugal
WEDNESDAY 16TH-SUNDAY 20TH AUGUST

Victor Torpedo (The Parkinsons, Pop Kids), Fernando Pinto and Tito Santana built a Field Of Dreams and They did come. Even if the field consists of red Martian dust.

The eclectic bill is primarily punk, but the audience is more outsider rock 'n' roll. Which is of course the best sort of rock 'n' roll. Sadly, we're not here for the incredible and eclectic first day, which saw an allegedly amazing **John Cale** headline over a bill that included, **Undertones**, **DAF, Speedways** and **DSM IV**.

However, the second day is licketty-spitted into shape by **Black Lips** as their thuggish, garagey approach to a cowboy hoedown drags the audience into a stomping, swaying and lurching single amorphous being of joy.

Every so often they'll all sing at once like a school choir in detention told they can go home if they sing it with feeling. Even the ballads make you dance and a ballad is so much sweeter sung by a bad boy.

A sea of men and beehived goddesses dressed in wide-lapelled black & white suits (that bring to mind Manhattan Transfer at their cruise ship suavest) transpire to be **La Femme**. They start off at a sunlight dreamy ye-ye gentle Euro-pop pace with plenty of cooing and percussive flourishes – gradually they get harder and veered further to the hardest edges of that remit bringing to mind Stereolab, DAF, Neu and ending on a Suicide-with-bongos synth-pop multi-voxed hypnotic dance party haze.

The Fleshtones are on top, party band form. There are synchronised dances, call and response vocal trickeries, acrobatic guitar-playing pyramids and a finale that have the band jumping out into the audience with their (wireless) guitars and dancing off down the field. **Victor Torpedo & The Pop Kids** draw possibly the biggest crowd of the festival so far. Fronted by the festival organiser their dreamy post-punk floats high above the crowd on a wave of good will. Then the backdrop changes, the band shuffles around and suddenly Afonso Pinto is at the very front of the stage leaning precariously into the crowd and Coimbra's own infamous **The Parkinsons** are back in action – an ecstatic crowd-pleasing (and crowd-embracing) hard-hitting punk carnival of a perfect show.

Martin Dupont reps the '80s in stonewash jeans and bleach blond hair with an icy pop take on the Factory sound, and **The Rezillos** crash through a set of classics with Fay Fife sounding great. **The Ruts** bring the best of reggae-for-punks to the soiree, and there's bonus guest goof from Captain Sensible (The Damned having had to cancel their appearance). And just like that, **The Yummy Fur** are back, taking us straight back to the niche world of '90s Scottish indie. If it didn't sound so terrible, perhaps they could be called the best of indie-funk. A fantastically cheeky yet harsh and angular alt-pop showdown. **The Only Ones** bring some gentle drawling punk dreams to the party and the five-day event is finished off with a **Gang Of Four** post-punk dance party that throws crystal clear sounds into the cooling night sky.

Heathen Apostles' Mather Louth
PHOTO: JEFF PITCHER

And then the crowd dance off into the dark in red dust-coated shoes.

Maisie Starling

UNI BOYS
Zebulon, Los Angeles
SUNDAY 30TH JULY

A crowded bar on a Sunday night for a bunch of charmers. The outfits wail "Look at me, oh god, don't look at me." It's powerpop! And who better to champion this new generation of pp-ers than Uni Boys? The young band, with blazing eyes, bouncing hair, and ants in their pants, seem to shine on stage. Full of McCartney head wiggles and Costello voice warbles, to be in their presence is a joy.

Though the stylistic flair is impressive, the music is even better. With Noah Nash and Reza Matin on lead vocals and guitar, Michael Cipolletti on bass, and Arthur Fitch on drums, the young, hungry group is astonishingly good. Nash and Matin take turns owning the stage, while Fitch pushes the band in a punk direction, away from cuteness.

They run through their catalogue, much of which sounds best performed live, given the roughness of their earliest recordings. With a great Beatle-esque wink, Nash tells us 'Let's Watch A Movie' is "a song about reading books." Between songs, Nash briefly performs Del Shannon's 'Little Town Flirt' and aces the falsettos. It ends all too quickly, but we get a great cover of Big Star's 'Jesus Christ'. Well, that did it. The crowd is taken by the youngsters and eager to spread the word to their record store-owning disciples.

Eminently likeable, sartorially iconic and musically delightful, Uni Boys are a hit.

Tess Carges

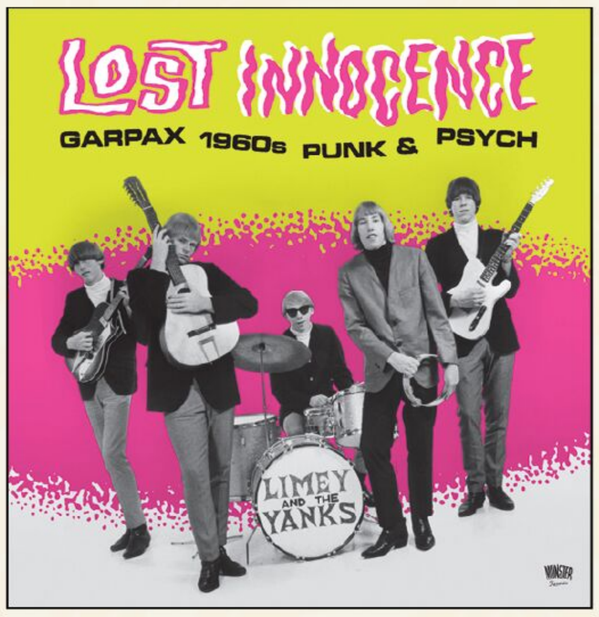
HEATHEN APOSTLES / FRANK FROM BLUE VELVET
The Pig, Hastings
SUNDAY 30TH JULY

It's a wet and stormy Sunday night, yet this Hastings venue is full, lured, perhaps by the provenance of the band and the juicy promise of gothic Americana. Opening the show are Hastings' very own rhinestone cowboys, **Frank From Blue Velvet**. Dressed all in white they deliver their macabre sermons of songs about angels and demons accompanied by the massed call and response vocals of The Hastings Punk Choir.

LA four-piece **Heathen Apostles** feature ex-members of Radio Noir (Mather Louth, vocals, guitar), The Cramps (Chopper Franklin, guitar), Kings Of Nuthin' (Thomas Lorioux, double bass), and violinist Luis Mascaro. They congregate on the stage for this last performance of their 18-show UK tour, looking like the cast from a long-forgotten gothic spaghetti western.

Their brand of alt-country, gospel, bluegrass and folk is heavily influenced by dark country icons Nick Cave & The Bad Seeds and Loretta Lynn, and there are spirited covers of Hank Williams' 'Ramblin' Man' and 'Long Gone Lonesome Blues', Mark Lanegan's 'The Gravedigger's Song', and a lively rendition of the trad Appalachian song 'Shady Grove'. However, the band really come alive with their own murder ballads and drinking songs. There's a wild gale lashing outside, yet this surreal, frenzied sermonising makes the venue feel as hot and steamy as a swampy southern Baptist church.

Lauren Saville-Wiggins



VARIOUS ARTISTS
LOST INNOCENCE
Top-rated West Coast garage sounds from the vaults of maverick genius Gary S Paxton. Acknowledged classics, tantalising obscurities and several previously unheard gems, all from the original master tapes, including tracks by Limey & The Yanks, The Avengers, The Whatt Four, The Buddhas… among many others. Compiled by genre expert Alec Palao. **2LP**

TELEGRAPH AVE.
S/T
Telegraph Avenue's debut album shows the highpoint Peruvian rock had reached by 1971, when psychedelic groups like Traffic Sound and Laghonia were bowing out of the scene. **LP/Digital**

COLUMNA DE FUEGO
DESDE ESPAÑA…
Their only LP, recorded in Spain and released in Colombia only in 1974, was a turning point in the history of Colombian rock, and album full of funk, soul, cumbia and currulao. **LP/Digital**

TARKUS
S/T
The Peruvian-Argentinian band Tarkus recorded only one album, but the record's unprecedented sound and the limited number of copies released made it legendary for fans of Latin America's hard rock. **LP/Digital**

munster-records.com

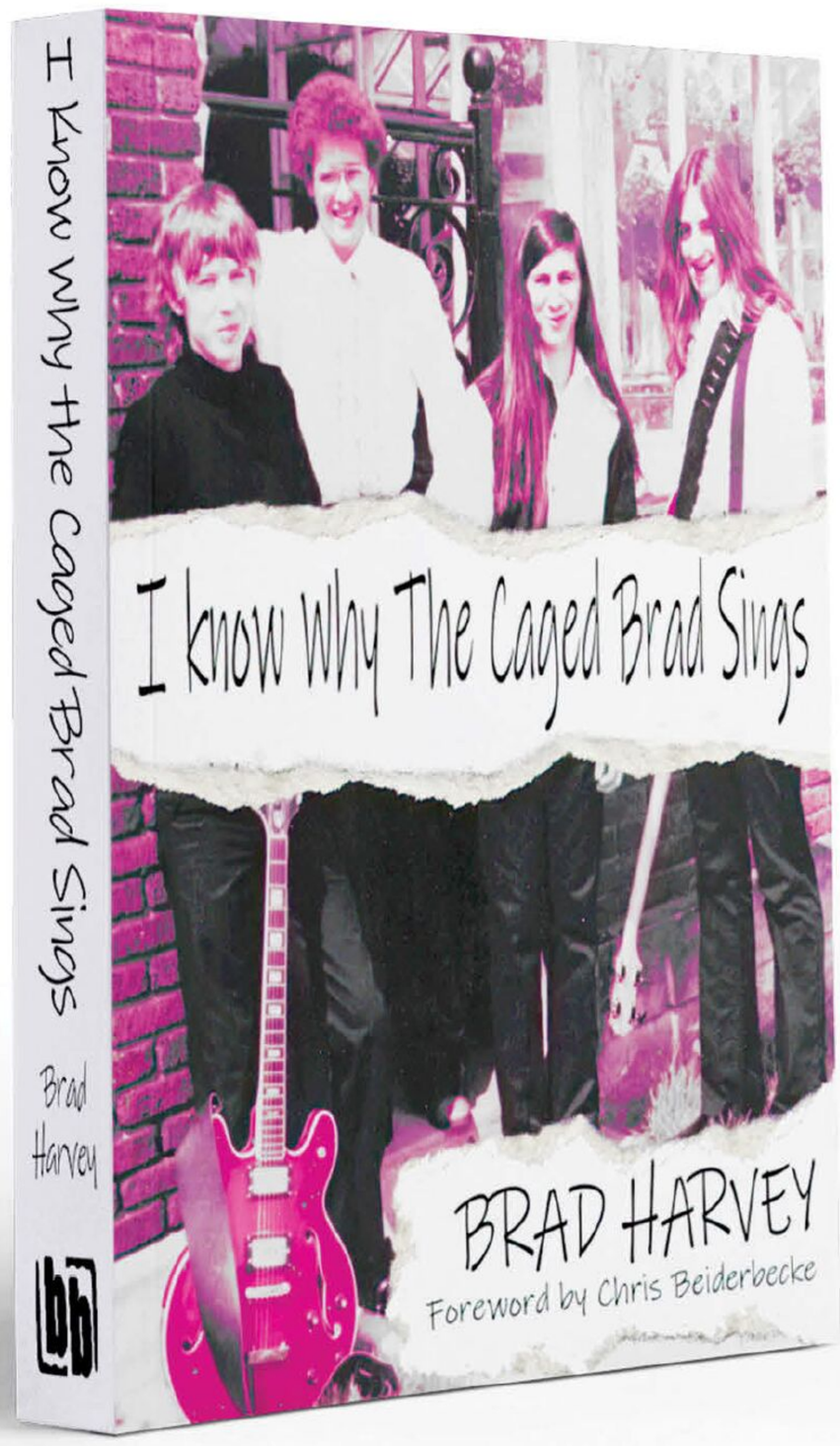
MUNSTER Records

Distributed by SHELLSHOCK

I KNOW WHY THE CAGED BRAD SINGS

"Brad Harvey's memoir truly sings, and I know why. He is passionate about two things I love – words and music. This insightful, beautifully written book is full of meticulously detailed memories of Harvey's dreams of stardom on both the brutally challenging stages of rock and publishing. He may not have realized them, but **I KNOW WHY THE CAGED BRAD SINGS** is perceptive, relatable, and rueful – full of soul, sound and fury."

Jonathan Turner, digital reporter
WHBF-TV (Rock Island, Ill.) OurQuadCities.com



Available now on AMAZON and BOMPSTORE.COM

Or contact the author at billionbrads@gmail.com

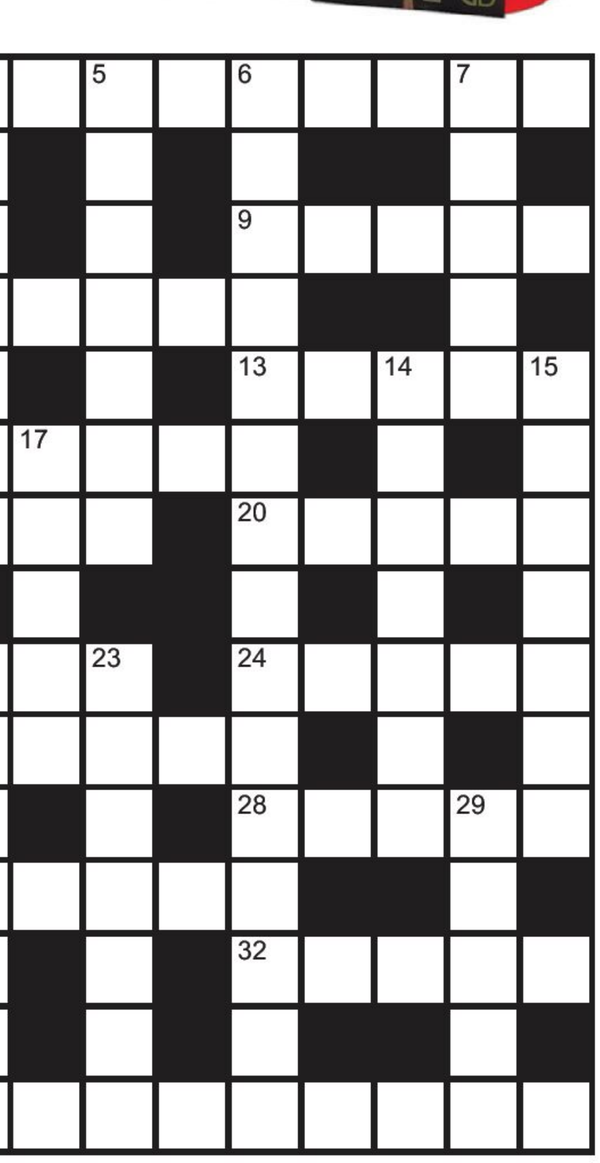
Prize Crossword

by Stuart Draper

Rhino Records continues its 45th anniversary celebrations with a series of releases including the first-ever reissue of **THE DOORS**' 1968 Japanese compilation ***GOLDEN ALBUM*** AKA ***GOLDEN DOORS***. Comprised of 12 cornerstone tracks (all the hits are present) from the group's first three albums, this new edition – mastered by Elektra sound guru Bruce Botnick – reproduces the original gatefold sleeve and four-page catalogue/lyric insert and adds a five-track seven-inch sampler EP also released in Japan in '68.

And we have a copy to give away.

To enter, simply send your completed crossword to *Shindig!* #144 Crossword, 40 Windsor Crescent, Frome, Somerset BA11 2EA or email a legible scan of it to win@shindig-magazine.com with the words "S! #144 crossword competition" in the subject line, no later than 2nd November. And don't forget to include your name and address!



Across

1 Shocking Blue demand communication, add to Sam Spencer sloppily (4,2,1,8)
8 Bitter accompaniment to the tree and the twigs (5)
9/13 These world music Elektra signings showed concern for tragic eagles (5,5)
10 No art in mad motherland with Elliott, who stole scenes in *Here We Go Round The Mulberry Bush* (7)
11 All down needs inclined content for Great Jones (5)
13 See 9
16 Nice beginning though I leave emersion to often progress in trios (7)
18 Bronco Bullfrog part, Deep South half-state gives lead to our writer Wiggett (5)
19 Southeast Europe spies The Rascals' visionary sixth (3)
20 Former performance perhaps, or where you'd find digital editions of this very magazine (5)
21 Low point after the new took on some of me and the others, yet Hammill gave it a big chance (5)
22 Found behind the pool, Paternoster have 1-30 on Die Ersten Tage (3)
24 Breaded David spoils stage as garden entrances (5)
25 The Rutles swapped back for balloon-fuelled fantasy with ancient board game (2,3,2)
26 Atlantic loses significant land, switches off light in the Seattle label known by their top reissues (5)
28 It's a rush when Cool Ghouls provide headless braces for animal (5)
30 Score before Vietnamese political leader gets foxy cry of Psychedelic Porn Crumpets (5-2)
31 Excuse needed for Annie, a slight denial I bid by Trifle (5)
32 End of an opportunity for The Comet Is Coming - it's really come together (5)
33 Between a season and and another tract of land, Keith Mansfield arranged, produced, and partly named this short-lived band (11,4)

Down

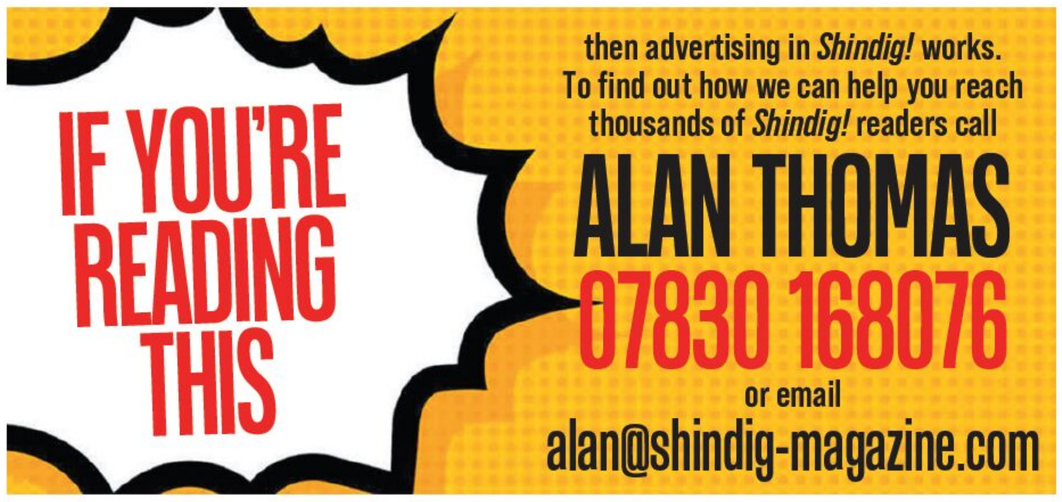
2 Blind leaves obediently in disarray to kick off The Datsuns' latest (3,2)
3 The Oxford Circle gave ill-formed dour indictments, naming a 2019 boxset of garage psych (4,11)
4 Sonic seeks paths to form Montreal band, as wraps around gig location (7)
5 Blackwell backed up heaven mixing sorrow with energy (2,5)
6 He urged monotony unusually, though this was (partly) what started the seventies for The Kinks (3,12)
7 Palindromic Berlin band with numerous releases and a Dalston cafe at its core (5)
11 Bobbie Gentry advises to be Perhacs perhaps? (7)
12 Untold unnaturally requires weight for first word on Pet Sounds (7)
14 Nucleus rock after Celts embrace artificial intelligence improperly (7)
15 Start is varied and various, but this makes up half the bands on most compilations (7)
17 Homespin conclusion removes outskirts of forerunner for The High Llamas (5)
22 Beau Phenom doesn't mutter on before life – quite the opposite (4,3)
23 Ozric Tentacles deny new development for band member (2,5)
27 Like a white star, tangled and far, Tiny Tim's daughter that's what you are (5)
29 The Sonic Dawn find a touch of gastroenteritis with the mirage is key (5)

Name _____

Address _____

_____

Phone _____ **Email** _____



Issue 143 crossword solution

	1 B	2 O	M	3 B		4 P		5 S		6 T		7 A		8 C
9 L		N		L		10 I	L	E	T	H	E	R	G	O
11 O	N	E	T	A	K	E		X		E		G		M
N		H		S		C		12 E	X	P	L	O	R	E
13 G	R	E	A	T	14 N	E	15 S	S		U		S		T
T		A			S		A			16 S	A	Y	S	O
I		R		17 P	U	G	W	A	S	H				M
18 M	E	T	R	E			D			19 E	N	20 T	R	Y
E				21 T	U	B	U	L	22 A	R		H		G
23 C	O	24 M	E	S			S		P			E		A
O		E		O		25 S	T	26 R	E	27 T	C	H	E	R
28 M	I	X	T	U	R	E		O		A		E		D
I		I		N		G		29 D	I	S	E	A	S	E
30 N	I	C	K	D	R	A	K	E		T		R		N
G		O		S		L		O		31 E	D	D	Y	

CASSETTE WEEK 2023!

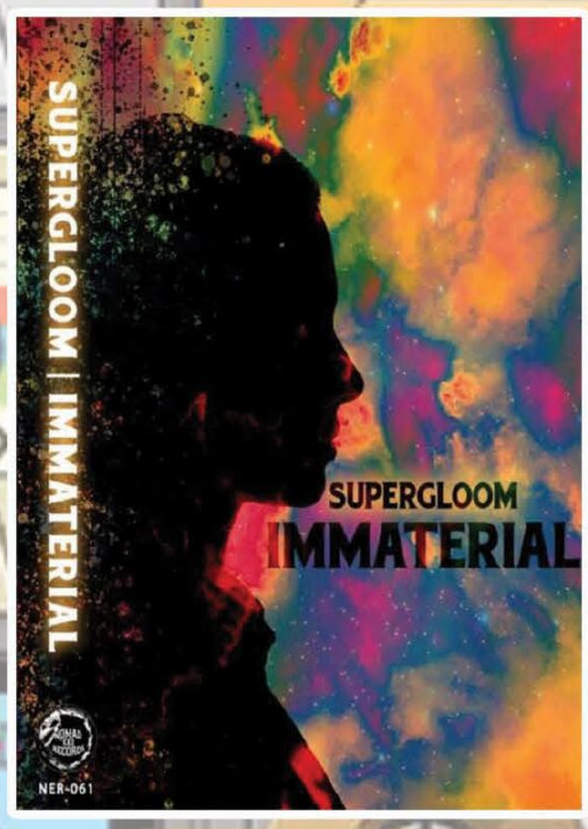
October 15-21

NOMAD EEL RECORDS

...where the music takes you!

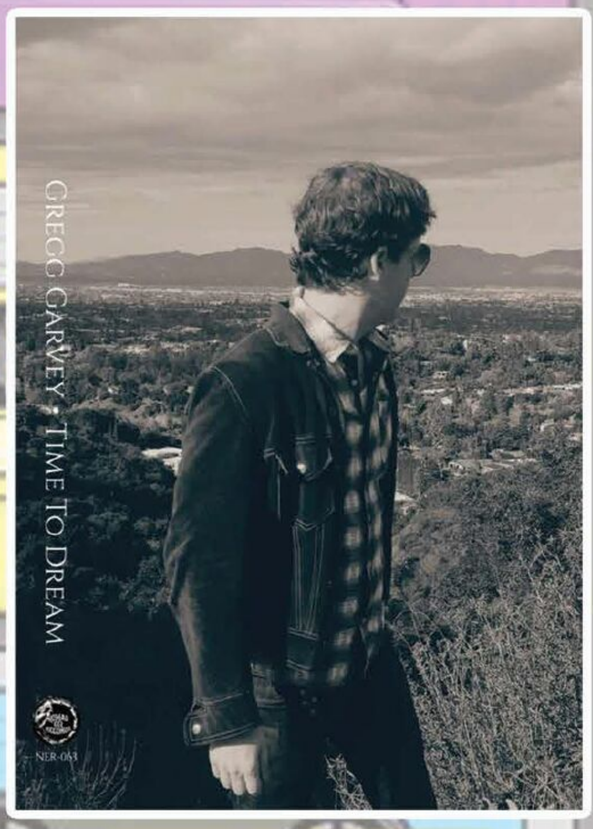
LATEST RELEASES FOR 2023

IMAAD WASIF
SO LONG MR.FEAR
NER - 060



SUPERGLOOM
IMMATERIAL
NER - 061

LIVINGMORE
THE GARDEN
NER - 062



GREGG GARVEY
TIME TO DREAM
NER - 063

AVAILABLE ON BANDCAMP:
HTTPS://NOMADEELRECORDS.BANDCAMP.COM/ALBUM/CASSETTE-WEEK-2023

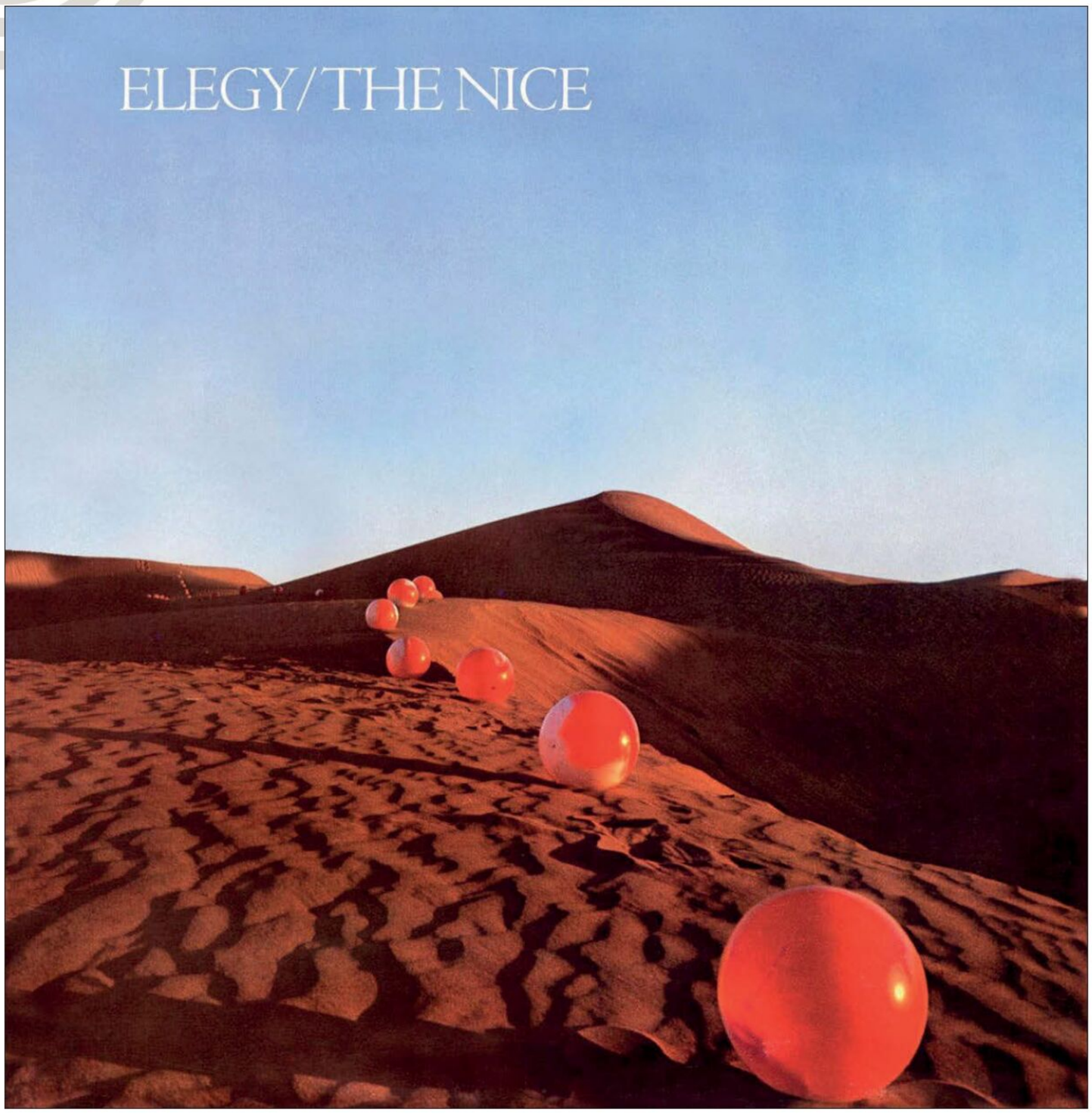
OR GET THEM FROM OUR OFFICAL DISTRIBUTORS

COBRASIDE DISTRIBUTION INC.

U.S./ENGLAND DISTRIBUTOR:
WEBSITE:
HTTP://WWW.COBRASIDE.COM

Clear Spot

EUROPEAN DISTRIBUTOR:
WEBSITE:
HTTPS://WWW.CLEAR-SPOT.NL



The Nice

Elegy

CHARISMA, UK, 1971

CONCEPT AND PHOTOGRAPHY: HIPGNOSIS

A Nice day among the dunes. **AUBREY POWELL** talks footballs, sand and Hasselblads with **CHRIS GROOM**

"We sourced the footballs from Nottingham, but they arrived deflated, so I bought a couple of bicycle pumps. I think this was when the enormity of what we were taking on suddenly dawned on Charisma boss Tony Stratton Smith. Before we set out for Morocco, Strat said, 'Good luck, and if you manage to get 40 footballs across the Saharan desert, I'll eat my hat!' Chuckling away, he thought it all hysterically funny."

So said Aubrey 'Po' Powell of Hipgnosis, the award-winning design team he founded with photographer Storm Thorgerson. Starting with the second Pink Floyd album *A Saucerful Of Secrets* in 1968, their unique style of surrealist photography is visually stunning, laced with humour and best appreciated across a gatefold sleeve. However, their more left-field reputation really took off in '70 following an enquiry from The Nice.

"Keith Emerson wanted us for his next album *Five Bridges*, having seen our work for Pink Floyd," said Powell. "It was for the Famous Charisma Label, whose philosophy was quite different from corporate record companies like EMI, who all walked around in suits. When we started working for Floyd, everybody in the EMI art department still wore white aprons – whereas I was a long-haired hippie in jewellery and high heeled boots."

Five Bridges sold well enough to justify a follow-up, *Elegy*, the title suggesting a lamentation for the recently departed Nice, with Emerson, Davison and Jackson moving on to pastures new. *Elegy* may divide musical opinion, but most people agree that the sleeve is magnificent, a testament to the imagination and drive of the two designers, plus Stratton Smith's willingness to pursue the creative ideal.

"Next day, we found 40 balls waiting outside, beautifully inflated to exactly the same size and sitting beside them, a group of young kids looking absolutely shattered. We felt really bad!"

"Keith wanted something more outlandish for *Elegy* and Storm came up with the idea of 120 red footballs standing alone in a desert, which I roughly sketched in pencil on a napkin and coloured with watercolour inks. We wanted to shoot it in Morocco and Emerson said, 'It's a brilliant idea, but you'll have to persuade Strat.' The idea of any photographer going to Morocco for an album cover was completely unheard of, but Strat simply said, 'Quite right, it sounds amazing, off you go.'"

Powell and Thorgerson flew down to Marrakesh, not yet a tourist destination, and rented a little Renault, stuffed it with 40 flat footballs and camera equipment and set off for Zagora, about six hours drive south. "We found these amazing sand dunes," said Powell, "and instantly knew it was perfect. Back at base we tried to inflate the balls but each one took about 20 minutes. Zagora had one truck stop, but no air pump. We told the garage guy we had bicycle pumps but needed everything for five o'clock the next morning. He charged us $20 and told us not to worry. Next day, we found 40 balls waiting outside, beautifully inflated to exactly the same size and sitting beside them, a group of young kids looking absolutely shattered. We felt really bad!"

"Back in the desert, Storm lined up the camera while I placed the balls equidistant across the dunes. Walking back, I turned around to swish my footprints away with a broom, which now seems amateur beyond belief. Our trick for a gatefold sleeve was to shoot in two and a quarter square format using a Hasselblad, front cover first and then turn the camera to shoot the back exactly where it would meet on the spine – you can't see the join and the horizon line remains perfect. We knew our final desert shot was mind-blowing, the light and atmosphere was incredible."

"Strat thought it was the most beautiful thing he'd ever seen, and we are indebted to Charisma because that cover changed our fortunes. The point where people decided they would not simply accept a group photograph, that there should be something more interesting, more cerebral, surreal or abstract on their cover, *Elegy* was the one that sealed our fate." S!

Academy Events present

TICKETMASTER.CO.UK

vinyl clicks

In which **MICHAEL BJÖRN** investigates worthy albums that have somehow eluded reissue, compilation or acclaim

PETER RYDER & SIAN HARRY

On Our Way Home

(Profile, UK 1978)

Despite appearing on the highly collectable Xian folk albums *Never Thought I'd See the Day* (1974) by Paradise Square and Cair Paravel's *Some Other Morning* ('76), Peter Ryder's follow-up album *On Our Way Home,* recorded with Sian Harry, has received much less attention. Still, these songs carry a pristine tone that seems lost to modernity. "They do seem a long time ago and with a real or imaginary innocence about them," muses Peter.

After two years at The University Of Hull recording with fellow students as Cair Paravel, Peter had moved back to Sheffield, where his recording career with Paradise Square had begun. "*On Our Way Home* was cheaply recorded in mono at the Sheffield YMCA," he explains. "My friend Peter Armstrong came in and twiddled the knobs for us. It was all done very ad-hoc."

The album was recorded over just two separate days when Sian and Maggie Delves (who also appears on the Cair Paravel album) could come for sessions. "The people who were in the bands were scattered right across Great Britain. We were students together, but only for a short time."

Highlights include the three tracks that Sian sings alone, such as the gripping 'Spring Song'. "Sian is quite a formidable musician and person in her own right," agrees Peter. But Peter also delivers some heartfelt performances, notably his lead vocal on 'However Far' with subtle backing from Sian.

Like on previous records, Biblical themes abound, including the album title and a retelling of The Passion story. "Pontus Pilate, the judge, looking back at the trial of Jesus," says Peter. "Did he get it all wrong?" But humour plays a bigger part than previously. 'I'm A Rock-And-Roll Singer' was at one point refused airplay. "Somebody felt I was attacking Cliff Richard and wouldn't play it," explains Peter. "It is tongue in cheek but a bit serious. In the Christian world you did see people trying to get one step up because they were in a smaller pond."

The album was released on Christian folk label Profile. "We had the sleeves printed by Wingfinger Graphics. I had to go to Leeds to get them," remembers Peter. "Sian had half and I had half." The sleeve was drawn by Peter and features a dragon outside an old town, and the tree of life. "I suppose it's about the two sides of life, the physical and the spiritual," explains Peter. "And I like buildings and the West Yorkshire landscapes with deep valleys, bridges and things."

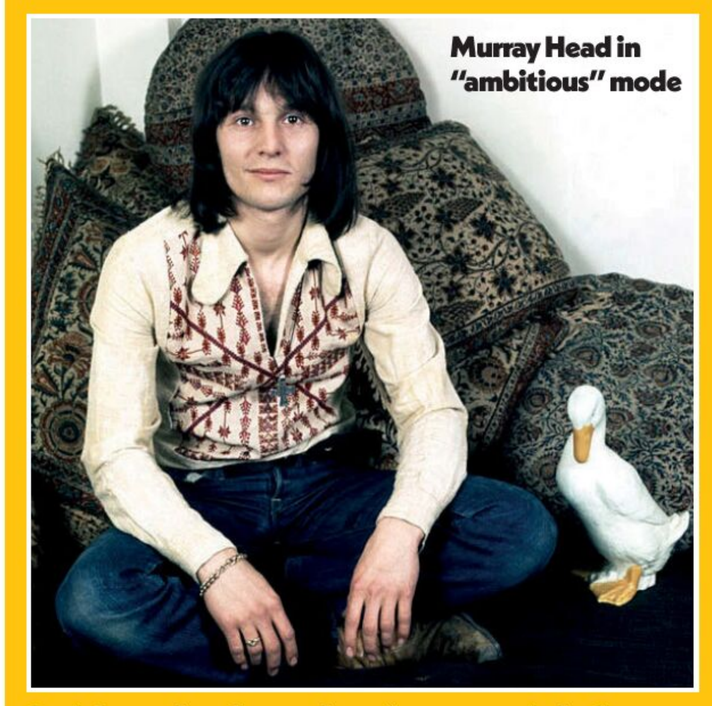
One reason for the album's somewhat lower collector status may be the omission of an alluring band name. "It just seemed pretentious to have a band name," says Peter. "Bass player Phil Shankland didn't even want his name on the front cover, so we put it on the back!"

Peter Ryder: "Somebody felt I was attacking Cliff Richard and wouldn't play it"

get a **buz**

Ambition

JON 'MOJO' MILLS reminds readers why subscribing to **QOBUZ** is certainly something to budget for, and unveils our latest exclusive playlist

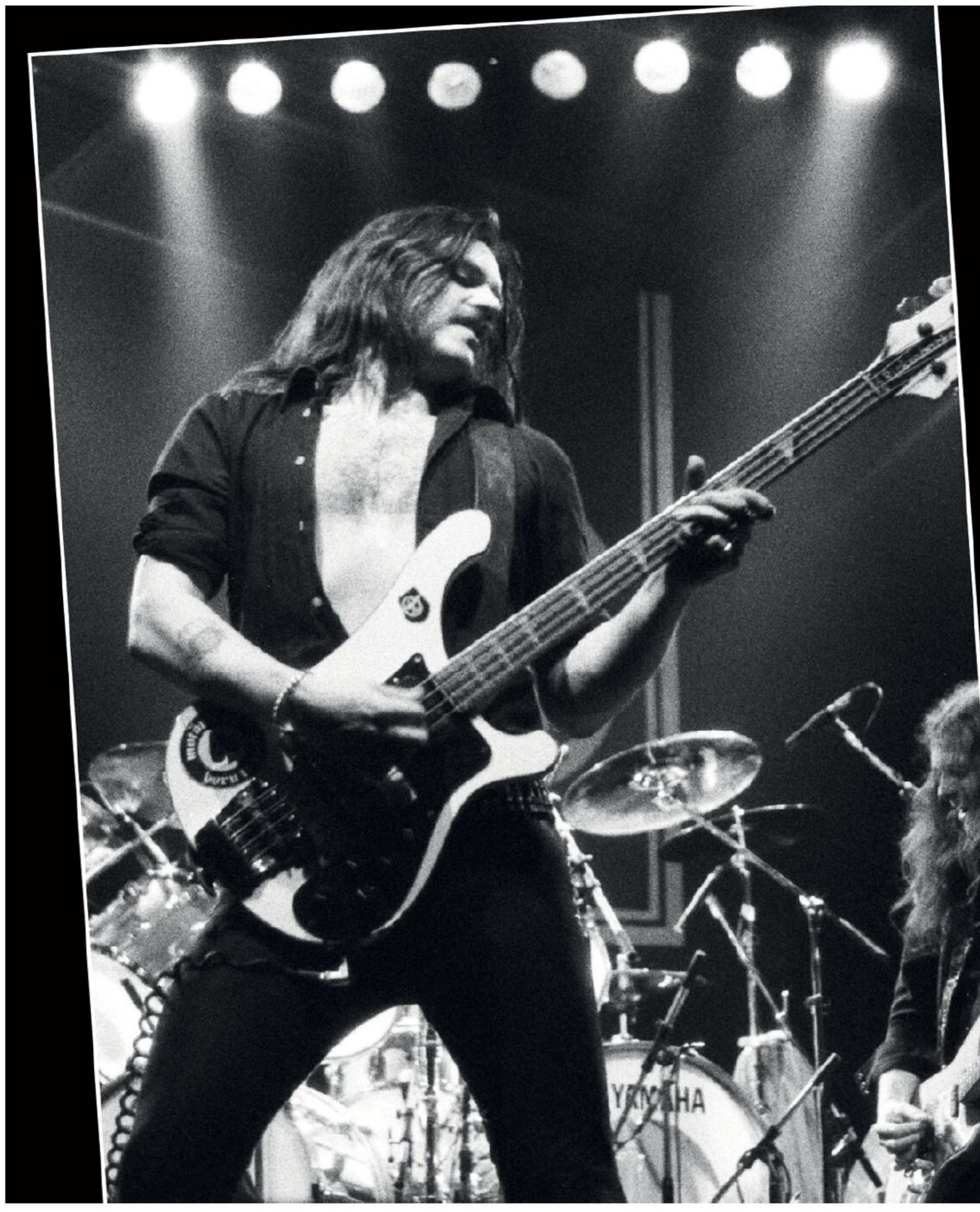

Murray Head in "ambitious" mode

Don't forget that along with our "new issue playlist" (accessible via the widget on shindig-magazine.com) there is also the unique themed, or genre-based, playlist that we create for qobuz.com each month too. Take out a free trial to sample the delights of the platform's hi-res and lossless streaming, and for serious audiophiles there's also the hi-res download store. Along with our content, there is much else of interest specific to Qobuz, like the Listening With... playlists by The Lemon Twigs, The Coral, Jonathan Wilson, and an absolutely vast History Of Ace Records to boot. Our "monthly playlists" have so far taken in progressive folk, brassy girl sounds, European jazzy and soulful rock, US country-rock, British pop and rock in the movies, and a humongous list of KPM library music, culled from the evolutionary period of 1967-78.

The latest looks at the highly creative period of rock and pop made between 1968 and '75. Whilst not exactly psychedelic or progressive, a lot of songwriters, performers and producers took inspiration from both The Beatles' epic studio outings and the burgeoning prog-rock scene, as well as jazz and classical music, alongside more literary themes. Big names Scott Walker, Roy Wood, Kevin Ayers and Elton John sit perfectly alongside lesser-known talents Chris Baker, Colin Scot and Bombadil. From baroque-pop to the *avant-garde*, it's a lovely listen.

Sign up at qobuz.com to hear

qobuz



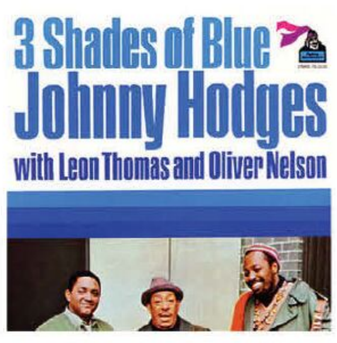
RECORD COLLECTOR
PRESENTS
MOTÖRHEAD
SPECIAL EDITION

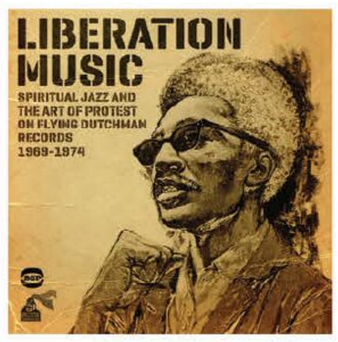
THE ULTIMATE GUIDE
TO THE ULTIMATE
ROCK 'N' ROLL BAND

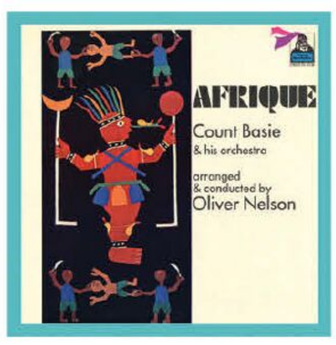
On sale October 12 in all the
usual places, or available
to order from here:
shop.recordcollectormag.com

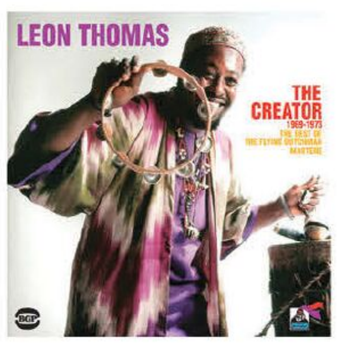
Flying Dutchman

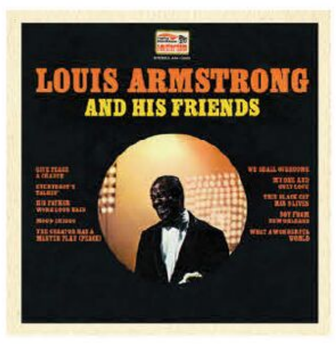
Available from Ace Records

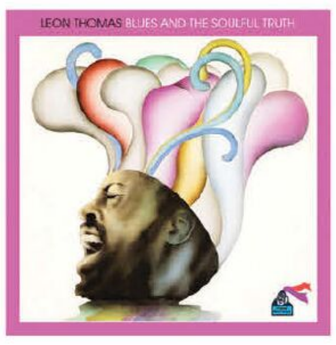


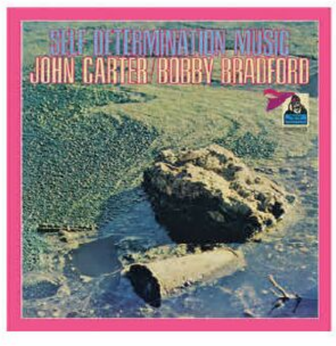


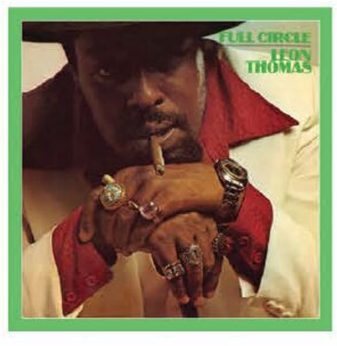


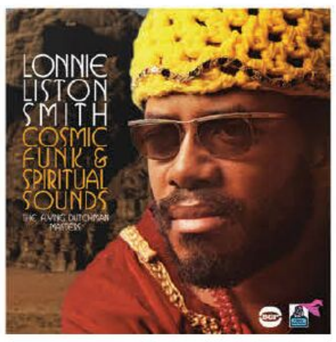


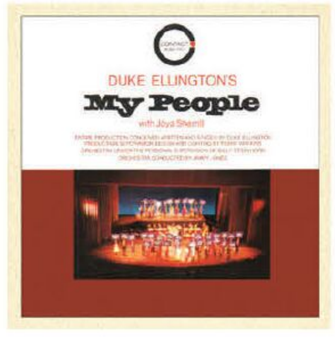


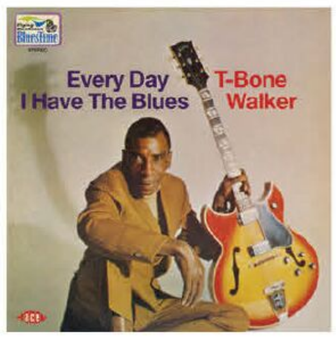












www.acerecords.com